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ABSTRACT

The idea of "connecting" is explored in this multimedia educational kit art for elementary schools. The Connecting series features a teacher's manual, six teacher's guides, and three videotapes based on six primary themes. These themes are: "Rhythms and Patterns"; "Change and Transformation"; "The World Our Minds Invent"; "Maps, Paths and Grids"; "Packaging - From Soup to You"; and "What Does It Mean to Be Me?" Each theme has an individual teacher's guide. Each teacher's guide includes a list of audiovisuals with comments, numbered lessons, a lesson index for the curriculum, and a lesson index by art skills. Each theme is combined with interdisciplinary approaches, linking visual art to music, dance, social studies, mathematics, science, and/or language arts. This unique program provides a thought-provoking audiovisual presentation for each theme addressed using fine arts and everyday images as well as hundreds of art lessons in drawing, design, painting, sculpture, printmaking, fibers, and bookbinding on each of the teacher's guides. An accompanying teacher's manual is specifically designed to help set the stage for theme development for the teacher by providing extensive background information on this topic, while explaining the foundation for this comprehensive art curriculum. (DQE)

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Connecting: Integrating Art across the Curriculum [Multimedia Educational Kit]

Jean Morman Unsworth

Reading & O'Reilly
Wilton Art Programs

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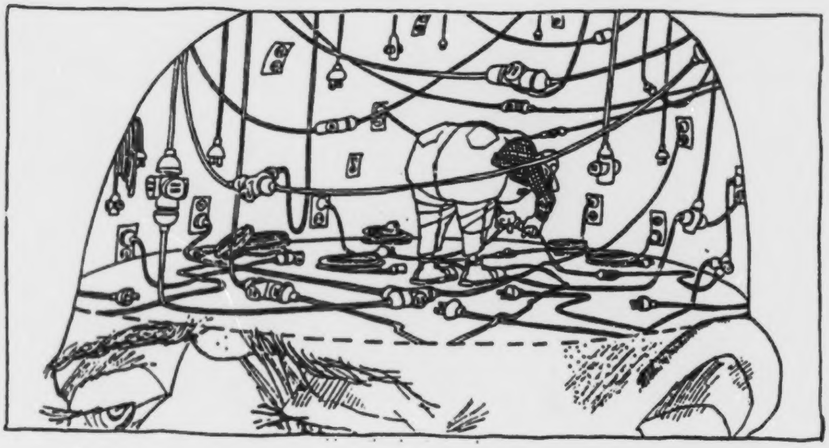
CONNECTING



a theme of "Connecting"
an interdisciplinary
art program for
elementary schools

by

Jean Morman Unsworth

published by

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TEACHER'S MANUAL

Connecting was developed for the elementary educator as a comprehensive thematic art curriculum. It utilizes art as an integral part of the learning process, fostering right-brain experimental thinking.

The Connecting series contains six themes with audiovisuals and guides: **Rhythms and Patterns; Change and Transformation; The World Our Minds Invent; Maps, Paths and Grids; Packaging - From Soup to You; What Does It Mean to Be Me?**

Each theme has its individual teacher's guide. The guides contain a list of audiovisuals with comments, numbered lessons, a lesson index for the curriculum and a lesson index by art skills.

The content of each thematic audiovisual (filmstrip or video presentation) is broken into four or five subthemes and the lessons in the guides are also grouped by subtheme. For example - Rhythms and Patterns is divided into bilateral symmetry and asymmetry; radial symmetry and spirals; repeat pattern; static and dynamic rhythm.

This manual will help set the stage for theme development and promote effective interdisciplinary instruction.

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HOW DO WE LEARN? LOOK AT THE ORDINARY AS IF YOU'VE NEVER SEEN IT BEFORE.

It takes courage, the openness of a child, the sense of discovery

THINk NEW

"I have to cover..." Too much of our time and effort as teachers, in the information boom of today, is pressed into COVERING impossible quantities of this information. And too often it is used as an excuse for not having time to do art.

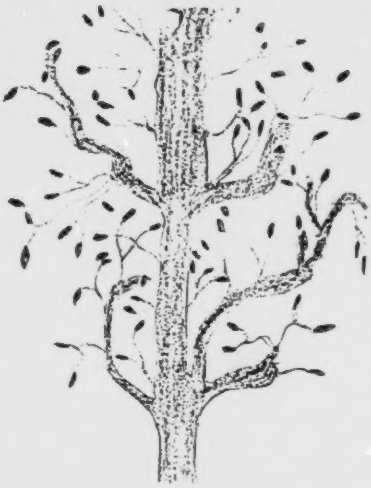
Our students, fed on TV, have a vast store of visual knowledge long before they learn to read and encounter textbook information. Our job as teachers is to help them to **connect** all these facts, to be able to relate all this information and make it useful. Stored facts are like undigested food. They only nourish if they "become" the person.

Today, computers are becoming our memory, storing every fact we want to keep. The educated person of the immediate future is going to be the one who can program that information into a connected whole, the one who can ask the right questions.

So where does this leave us as teachers? With the exciting challenge to develop **learners** - students actively involved in the process of learning. For how many people does learning stop with graduation from (or dropping our of) school? If we can teach the joy of learning, the lesson will last a lifetime.

CONNECTING offers a way to do this - by inviting our students to see the relation of all knowledge, and by involving the arts in learning as an **essential mode**. All subjects are enriched by these connections.

As you start to think and see new, you are amazed at all the new things that you can see in everyday things around you. A whole new world opens up to you. And, along with this new knowledge, comes the courage to think, "What if?" You begin to see new patterns, new beauty and new art, and you get the idea to think what if this was...or if that hadn't...and all sorts of new ideas come to you. You are beginning the process of creating something new yourself.
Art Ed Student



The natural condition of the human organism is JOY. Ecstasy is not opposed to reason and order. Much of the life of the child is learning, MAKING CONNECTIONS. It is momentous, joyous. It must not be quelled. George Leonard, Education and Ecstasy

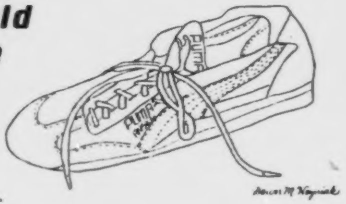
Awareness means to really SEE

How do you SEE? Here is the first role of the arts. They speak with visual form or visualized form. Their language is LINE, SHAPE, COLOR, TEXTURE, SPACE - the ELEMENTS of art. They organize these elements with RHYTHM, PROPORTION, BALANCE, EMPHASIS, UNITY.

Learn this language first by seeing it in ordinary things - cracks in the sidewalk, reflections in windows, the feel of grass or gravel, of steel or rose petals, the color of dawn, of Fall leaves, even the letters on a cereal box.

Watch the rhythm of rain falling or of a football formation. Feel the compressed space of an elevator or let your mind soar with a bird and you will be coming close.

The aim of education should be to teach the child TO THINK, not WHAT TO THINK.
John Dewey.



Here is the second role of the arts - to involve, to give the imagination, the intuition and senses their vital role in the learning process.

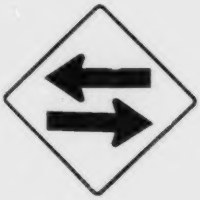
A curriculum which emphasizes facts, tests, exact answers, will turn off the child whose intuition and imagination are free, the child who is a dominant right brain learner.

Most children come to us strongly visual, but as addicted passive TV viewers. They have been absorbing visually since earliest childhood, but the very passivity has numbed their natural desire to experiment, to invent.

The arts tap the uniquely human power we ALL have to **THINK NEW.** Scientists, if they are open to their imagination and intuition, use this power too. For example, penicillin was discovered by Sir Alexander Fleming when staff cultures he was preparing became contaminated. One died. And he began THINKING NEW - questioning, and discovering that the "contamination" was a powerful antidote to our illness.

"What if?" is a question we must encourage. "What if?" gave us the cave, carvings of bison modeled into the bulges on the wall. And "What if" brought our space scientists to the moon.

Man's (and woman's) mind, stretched to a new idea, never returns to its original dimension.



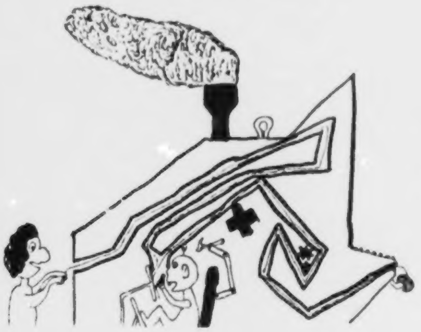
Oliver Wendell Holmes

Is failure always bad?

Look at the the side of "What if?" What if it doesn't work? Here is the real substance of "What if?" - the risk-taking needed to try a new idea. We take those risks every day if we are living anything beyond a robot existence. How important it is to make risk-taking a basic goal of our teaching!

Bring failure into education as a respected partner of learning. If the child is pursuing drawing (or painting or science project) as a problem to be solved, then failure is one stage along the way. Edison said, "If I fail ninety-nine times, I am not discouraged. I know ninety-nine ways it won't work" And he did try thousands of approaches to the electric light filament.

Critiquing the work that didn't quite make it is a better learning experience than simply prising the one that did. Create a healthy climate for criticism, so children will not be embarrassed or hurt by it. Look first for the parts that did work. Then get the child to find what could be better. Just saying, "That's fine," is not going to convince the child who knows it isn't. An "I know you can do it" attitude will give confidence to work toward the best.



The Homework Machine, The Homework Machine what a nifty contraption. Ah here we are, six plus one equals thirty two? I'll sell it for a penny.

MAC Mc Eneane

DIVERGENT THINKING and ART

The arts are a picture history of "What if?"

Artists throughout the ages have been THINKING NEW, risking new ideas, new media, new techniques. And we are ALL artists. We all have this unique human power, far beyond instinct, to make connections, to get new ideas, to respond in a personal way to things, to situations, to people.

And every child is capable of expressing those ideas in the media of the arts. At the elementary level, the arts are just as basic and essential as are the traditional 3 R's as ways of learning and expressing learning.

Certainly, some children will display more skill and more creativity than others, just as some children will show more ability in math, reading, writing, etc. But in the classroom, every child is an artist. It is we - parents and teachers - who often convey the feelings of inadequacy which lead children to think they "can't draw."

The purpose of this manual is to give confidence first to you, the teacher or parent, so you in turn encourage and lead your children.

Invention exists when the entire body of the learner is involved in the exploration of concepts, ideas, and processes. Frank Watson

Even greater value

Science and art are both involved in recognizing patterns; they've both involved in putting these patterns together creatively in ways that no one had ever realized fit together; they both involve not just culture but nature as a whole. Neither science education nor art education is as good as it should be, and I just wonder whether one couldn't stress in this whole thing the fact that business of noticing and recognizing patterns and of sensitizing people is common to both. Frank Oppenheimer

How do we bring art into the bloodstream of learning? This series is about just that. Its goal is to create a **learning climate** that challenges the interaction of all the child's learning powers, that stimulates a dynamic flow from idea to search, from imagination to skill, from hunch to carefully organized product.

It sees the arts not merely as skills, but first as THINKING NEW - as the SOURCE of the ideas and connections that make human learning.

It calls for **divergent thinking.** So much of schooling taps only **convergent thinking** - correct answers (all the same). In divergent thinking there are many answers, many possible solutions to the same problem. A balance of both modes is essential in education.

Divergent thinking develops as attitude toward learning and inquiry, toward possibilities and hunches. It nourishes an excitement about discovery, about connections of ideas. It must, then, build self-confidence in our students. The "correct answer" syndrome simply makes them fearful of making a mistake.

But that syndrome is deeply imbedded in American education. Horace Mann, back in the 1840's, introduced drawing into the schools as a careful exercise in rendering. He expressed fear, however, that it "might degenerate into picture making."!!!

Divergent thinking IS "picture making". It involves visual thinking - the kind you do in a traffic jam on the expressway, maneuvering your car out of it. It's the way you plan what to wear or design a party menu. Isaac Newton used it to define gravity. and the inventor of Velcro got the idea after walking through a field and getting burrs caught on his pants.

Where does thinking like this originate? In the IMAGINATION

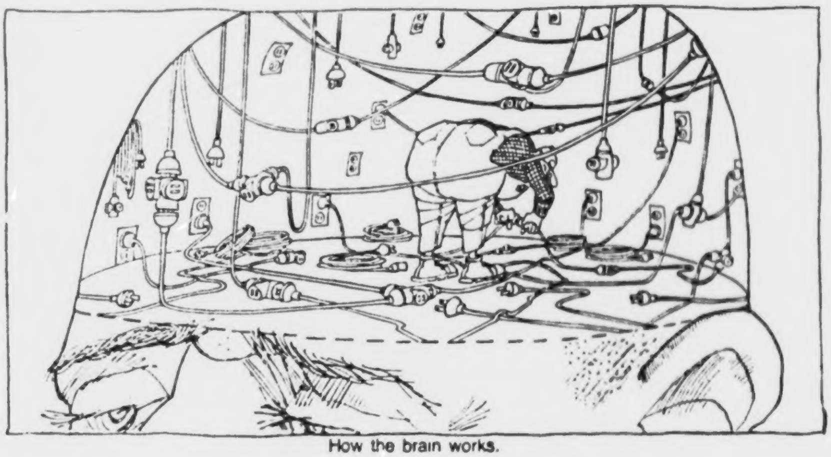
Push your imagination to its limits and it will dance

the earth does not belong to man; man belongs to the earth. all things are connected, like blood which unites us all. Chief Seattle, 1895

Art is not so much a subject to be taught as a method of teaching all subjects. Art is an expression of health; it is exhuberance, exhilaration, ecstasy.
Herbert Read, Redemption of the Robot

I am simply calling attention to the fact that fine art is the only teacher. George Bernard Shaw

Education, if it is not aesthetic is anesthetic.
Al Hurwitz



How the brain works.

WHAT IS THEME TEACHING?

Connecting is based on the conviction that the arts are a basic mode of learning. It starts with the realization that our universe is one; that the more we learn about it, the more basic that oneness becomes - right down to the invisible particles that make up our being and our universe.

Connecting is built on THEMES that connect concepts from all subjects. These themes can be used from kindergarten through junior high. All six themes are designed to expand awareness of the relationship of all knowledge. Let your students take each theme as far as they are capable of extending it. The content of the theme units is not QUANTITY TO BE COVERED, it is, rather, like ripples on a pond when you throw a pebble in and watch the circles expand.

Connecting is designed to involve all the senses and powers - right and left brain - of the child in learning. To achieve this, the arts must be seen as a component of every discipline, for their subject matter is as broad as life. The arts are the dynamic integrating force that can involve students creatively in their education and help them to see this basic oneness of all knowledge.

However, the arts must not become merely tools for learning other subjects. Understood as the vehicle for SEEING relationships in knowledge and for EXPRESSING that relationship, the skills of drawing, painting, designing, making music, poetry and dance fit into the learning process as essential. And, enriched by the CONTENT of all other subjects, the **art making** will be enriched.

The "theme teaching" approach is built around CONCEPTS - ideas that, like seeds, reach out in every direction, sending roots into mathematics, social studies, science, language arts, all subjects, finding shared images and ideas in all and expressing these relationships through arts experiences.

Where will a theme **connect** to your math, social studies, science, etc.? don't worry about it. You will see it - more important, your students will see it. Theme teaching is not just "correlation" of a unit on the Middle Ages. It reaches into everything. Encourage your students to keep CONNECTING "Logs" - notebooks in which they record all the ideas they get.

Initiate a Theme

Use the theme over a long period - a semester, even a year. Start by asking your students to brainstorm the idea - Packaging, What does It Mean To Be Me?, Maps, Paths and Grids, etc. "Web" the idea on the blackboard, starting in the center with the theme words and branching out from it for each new connection.

Each theme is divided into four or five subthemes or sections. Show ONE SECTION of the filmstrip (or video) and play its tape. Then go back without the sound and discuss each frame, eliciting many more CONNECTIONS. Think about where you will find these ideas - in mathematics, science, and in daily life.

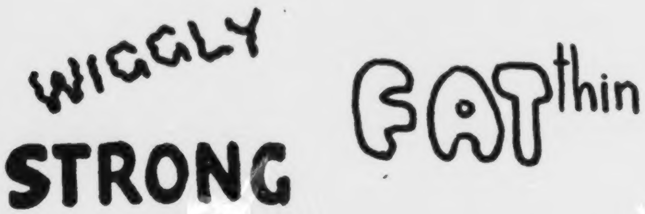
Begin a bulletin board web to recall ideas from the audiovisual. **Bulletin boards are a key to the methodology of "theme teaching".** See subtheme ideas for bulletin boards in the guide for each theme. Leave a board empty until the students start bringing things for it. Let it grow as new ideas are brought to it. (see BULLETIN BOARDS in this manual.)

For example, take the first element of the **Rhythms and Patterns** theme, BILATERAL SYMMETRY, and develop a bulletin board to display all the BILATERALLY SYMMETRICAL objects and pictures your students bring in. Connect in mathematics, anatomy, mirroring.

USE A THEME FOR YOUR WHOLE SCHOOL! School-wide themes have been used with great enthusiasm in our pilot schools. After a given period, a gallery can be made in which art, science, writing, and all other products of the theme can be displayed together. Children will enjoy learning from the creative products of all the other grades.

Connecting is designed to color your school days, not to dominate your time allotments for subjects. Let it find its own level of involvement in your curriculum, as the children begin making their own connections from one subject to another. Many of the lessons can be initiated in a brief period of class time and then left for individual completion.

For example, a lesson on cutting and designing letters appears in **Packaging, Change and Transformation** and **The World Our Minds Invent**. Present letter cutting or drawing and the possibility of altering letter shape to give it a character of wiggly, strong, etc. After each student completes one adjective, the results can be the beginning of a bulletin board which can be left to grow over a period of weeks as new adjectives are added by individual students in their spare time.



Planning a Semester Curriculum

Lessons for each section of a theme are listed under SKILLS - DRAWING, DESIGN, PAINTING, SCULPTURE, PRINTMAKING, FIBERS, BOOKBINDING. Select your own balanced skills curriculum from lessons that meet your students' abilities and interests.

Make copies of the THEME CURRICULUM PLANNER in the back of this manual. On your planner, list the lessons from each subtheme that you plan to use. You can use this chart to plan ahead, or record on it each lesson you teach. It will be a guide to you to balance the kinds of skills and art media you teach. It can also be sent on to the next teacher as a welcome indication of the skills experiences the students have had.

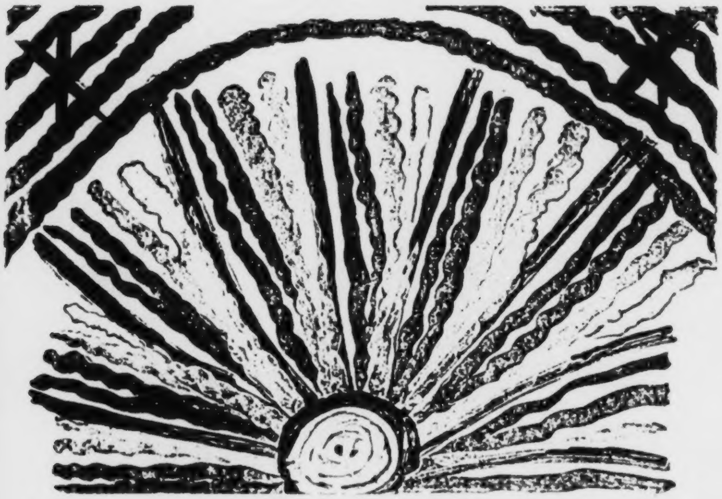
How about your gifted students?

The lesson format used in this series is a "Mission-Impossible" style - YOUR PROBLEM, YOUR MATERIALS, PROCEDURES, YOUR AIMS, CONNECTIONS. This format makes the lessons accessible to individual students to do independently. Keep the lessons for your theme unit in the classroom to invite individual choices.

When a student is finished with a project, critique it with her/him by reviewing the aims. You may want to require that middle or upper grade students write out a critique based on the aims, thus adding a writing outcome to the project.

You will find, to, that students will be coming up with lesson ideas themselves as the theme takes hold of their imagination. These lessons may be more appropriate for your particular situation than those in the unit. And the student will never forget that you used her/his idea.

So, let's lead our students out of the prison of boxed learning into a world of discovery.



Every star melts as surely
as every snowflake
only to be born again, in another time
another place
from ocean to ocean
then to oceans again
the cycle goes on and on...
we are born into a wondrous world
we reach out joyously to touch
and experience, to explore
to delight in every new discovery
that everything is
CONNECTED
to everything else.

Where All Things Belong, Essentia Tiburon 1975

WHAT DOES IT MEAN TO BE A TEACHER?

If you are a classroom teacher, an art teacher, or a parent, this applies to you. Start with the premise that we teach children first, not subjects. If we just teach subjects, we will fall prey to the old excuse, "I taught it; they just didn't learn."

Teaching is the dynamic encounter of human minds - one sparking the other to life. It is not opening heads and pouring in information.

A few don'ts...

A teacher is not a SOURCE but a RESOURCE. You don't have to know all the answers! Welcome the question you can't answer. It tells you the child is thinking beyond. Maybe it is a "foolish" question, but it tells you where the child is. (It is said: The only foolish question is the one you don't ask.) If the question reveals confusion, go back to solid ground. If it is a leap ahead, rejoice!! Your student has taken the "map" of learning you are setting before your class and is running ahead on the path.

Important! Don't offer to find the answer yourself. Send that student in search of the answer to share with all the others.

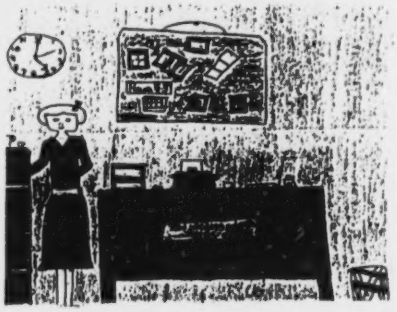
Program CHOICE and DECISION into your lessons.

This is the essence of a good art lesson - set the stage for the child to think, "How am I going to do this?" Each child is unique, each child will have a unique response to a creative problem.

Challenge the "What if?" Have faith in the value of the PROCESS as well as the PRODUCT. Lessons planned with eye on an empty bulletin board or an up-coming parent night or competition too often result in teacher-controlled results.

So what is our role as teachers? Try these - STIMULATION...RELATER...STAGE-SETTER INTEGRATOR...CO-LEARNER...ENCOURAGER PROBER. Enter into the excitement of learning **with** your students, creating a climate of thinking, imagining, connecting and expressing that it not contained in textbooks.

Over-departmentization to accommodate the information boom has made our schools into FACT-ORIES.



Are you an art teacher?

Be a resource person for your faculty, not the only one who can handle art media. Visit classrooms, brainstorm with teachers, use the rich content of all the subjects to enrich your art lessons.

Figure drawing needs to be taught and practiced. Why not take poses from the actions your students are learning in history. Reinact the Boston Tea Party, a battle, a surrender. Setting a scene gives you the opportunity to teach spacial concepts, composition, size relationships, so many concepts.

Working with the classroom teacher will expand the art experiences you can initiate. Begin a mural in the classroom and leave it for the students to work on during the week. Suggest lessons that the classroom teacher can carry out in relation to reading and math.

See art as half of the child's potential to learn, as a dynamic means of expressing learning, of problem-solving, of connecting all that the child is learning in so many separated experiences.

Are you a classroom teacher?

You CAN teach art in the classroom. If your school has an art teacher, take advantage and work together to bring art into reading, math, science, language arts, and history. Using the art period as a coffee break divorces the art experience from classroom learning... and deprives you of valuable in-service training.

This manual is designed to give you basic teaching approaches to drawing, painting, design, printmaking, etc. It starts with the premise that you don't have to feel competent in drawing yourself to convince your students that they can draw. We so often impose our own feelings of inadequacy on our students.

But you do need to know what you are looking for from your students - what to expect from them at their level of maturity - how to critique their work and challenge them to growth. This manual offers help to prepare you for this.

Most important - the students should think of art as a natural and accepted way of expressing their learning.

This open-ended invitation to go beyond a quantity of information is designed as a COMPLEMENT to your textbooks. It is a risk-taking approach. Your students - and you - may learn much more than the textbooks contain. But the risk becomes joy when that happens, when your students begin adding their insights and ideas, when they come to school excited about a new example of the theme or subtheme that they found, perhaps as they were walking home from school.

Look for these insights both from the very bright students and from those who, in a dominantly "right-answer" learning climate, are considered slow. These students are often strongly visual and imaginative. Once encouraged to "make connections" and to "think new", they will surprise you.

Are you a librarian?

Your school library and local libraries are rich resources for this kind of CONNECTING. Ask your librarians to set up a special section of the library for books that relate to the theme your school is using.

Are you a parent?

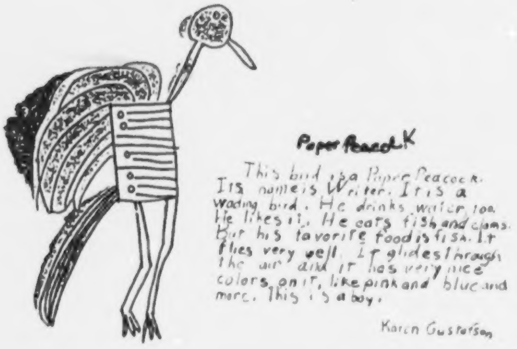
You can begin while your child is in the cradle to nurture the awareness that will open his/her eyes to SEE all the wonders in ordinary tings. Take walks, look for circles, for textures, for colors. Give art materials - NOT coloring books - to your children as soon as they can begin to hold a crayon.

Ask you child to tell you about what has been drawn. Encourage expression. Don't show disapproval if it doesn't look "real". You can convince your children that they cannot draw before they ever get to school if they sense that they are not meeting your expectations.

On trips, encourage your children to draw pictures and make notes of interesting things see along the way.

Map puzzles are good learning play. Play games of identifying states by feeling the puzzle shapes.

Ask questions, look with them at things. Encourage curiosity. Share fantasy. Live the joy of childhood with your children.



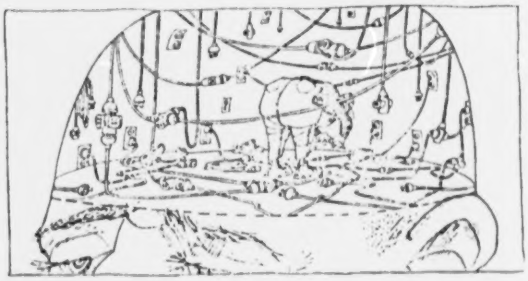
Paper PeacocK

This bird is a Paper Peacock. Its name is Writer. It is a wading bird. He drinks water too. He likes it. He eats fish and clams. But his favorite food is fish. It flies very well. It glides through the air and it has very nice colors on it, like pink and blue and more. This is a boy.

Karen Gustafson

The arts are neglected because they are based on perception, and perception is disdained because it is not assumed to involve thought. In fact, educators and administrators cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor. The neglect of the arts is only the most tangible symptom of the widespread unemployment of the senses in every field of academic study.
Rudolph Arnheim

READING AND THE ARTS - NATURAL PARTNERS



HOW THE BRAIN WORKS by Jerry Van Amerongen

Creative arts must of necessity be imbedded in reading, as reading must be intrinsic to all creative arts. C. S. Weber

Today's research in neurobiology, studying the separate functions of the two lobes of the brain, has made us aware of the two kinds of powers we have to apply to learning:

1. Objective thinking, reason, judgment, factual knowledge, skill, language, memory, computation. These are the powers we tap during most of the school day.
2. Sensory perception, intuition, imagination, feeling, receptivity, openness to hunches, to the "what if?".

The second set of powers are a problem in our test-centered system. We can't get percentiles on them. Yet they are half of the powers of our marvelous human mind. If we neglect them, we are cutting off half of the child's potential to learn.

Our role as teachers is o call forth BOTH fo these powers, to create a climate of learning in which they can interact. This internal transfer, as Jerome Bruner says, can integrate the artist and scientist within each of us, can make us WHOLE learners.

This realization of separate brain functions helps us to understand the differences in individual children's learning styles. The sensory-intuitive child will probably be the dreamer. But so were Einstein, Edison, Hemingway, to name a few. This metaphoric mind, as Bob Samples calls it, is a maverick. Einstein called intuition a sacred gift and expressed his preference for imagination over knowledge.

Children who are set apart as having learning disabilities can often be motivated through the imaginative, sensory approach of the arts to the desire to tackle objective skills.

> FIRST - Picture symbols preceded letter symbols as a means of expressing ideas. And visualization can still be the preliminary means necessary for many children.
>
> SECOND - The process of drawing as visual recording - following edges closely with the eye and letting the hand record that edge - is a direct preparation for the process of reading. (See - TAKE A DRAWING BREAK)

For your problem readers, develop vocabulary, sequencing, sound recognition, and comprehension with drawing. It is much more effective and interesting than workbook pages!!

> TRY THIS: Pair a problem reader with an older student and arrange for daily half-hour meetings. With the guidance of the older child, the student will draw something each day - a car, a person, a scene, a city, etc. Try subjects taken from the content of your readers.
>
> As the child draws each part, the "teacher" helps him/her to label it with its name. After a detailed drawing is completed and labeled, the new vocabulary should be tested. The picture-word juxtaposition as well as the personal experience will help the child immensely.

Then the student should write a story using all the new words, the "teacher" guiding and correcting spelling, grammar, syntax. Keep the pictures and stories and compile them into an accordion fold book by folding a 1/2 inch strip along the left edge and gluing it under the right edge of the previous page. The child will have this as a personal reader.

SOME BROAD GOALS OF CONNECTING

awareness (perception)
sense of symbol
curiosity
self-direction
divergent thinking
confidence
sense of association
freedom to experiment
organization of ideas
responsibility to grow
self-discipline to search for answers
ability to communicate and work with others
courage to invent new solutions
ability to ask good questions
ability to critique one's own and other's works
ability to synthesize, analyze, assess
ability to MAKE CONNECTIONS

EVALUATION - HOW DO YOU GRADE ART?

As you review the sequenced lists of expectations, let's set some guidelines for grading.

SKILL - certainly there are "talented" students whose skill in drawing and inventing shines right from the start. But everyone can draw. Evaluate growth in VISUAL

PERCEPTION. The daily DRAWING BREAK results can be means of asking the student for a self-evaluation of this growth.

VOCABULARY - Mastery of the vocabulary of art media, the understanding of spatial concepts - perspective, foreground, and background, reduction of size, overlapping, etc., the knowledge of color relationships can be assessed, even tested.

AESTHETIC SENSITIVITY - This is an underlying aim of the entire CONNECTING methodology - seeing art as an integral part of all of life. Encourage personal response to art objects and especially to the awareness of the "language of art" in ordinary things.

ART CRITICISM - Works of art represented in the audio-visuals in relation to some aspect of criticism - comparing structure, color, expression, etc. Evaluate students' ability to see and to express these ideas.

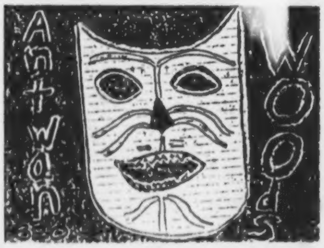
ART HISTORY - *Connecting* includes works of art from periods throughout history. Art is the EKG of each time. Relate works to the history your students are studying.

CRAFTSMANSHIP - This is an expectation valid for all. Again, ask for a student self-assessment.

INVENTIVENESS - RISK-TAKING - This is a learning skill that the arts teach best. Does this student get ideas and risk trying them. FAILURE is often an immediate step to success, if it is accepted as a stage in the growth process.

COMPLETION OF WORK - Completing a work of art is very different from completing a math paper. It means keeping at it until it is "finished" - until you can't think of any way to make it better. Encourage self assessment of [illegible] also.

mask
3rd grade



GROWTH IN ART UNDERSTANDINGS AND SKILLS

The following lists suggests a sequential development of art concepts, skills and media through the grades. It is not inclusive or absolute. You know your students' ability and readiness for new challenges. Use this as a guide for your own planning of art experiences.

EXPECTATIONS GRADES K-2

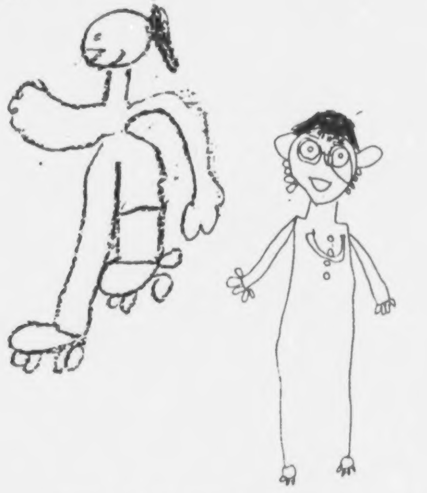
Children have a "ME" centered approach. This is not "self-centered"; it's just where they are. Focus on it - on their senses, their feelings, their imagination, awareness of their immediate environment.

* Nurture sensory awareness - sight, touch, smell, hearing, taste. Plan outside trips, even walks around the school grounds.

* Bring objects to the room. Encourage children to bring things to look at, touch. Encourage exploratory art experiences, discovery of colors by mixing paint, etc.

* Accept the maturity level of each child. Implying even by a look that their work does no measure up to your idea can have lasting negative effect on their confidence. As perception increases, drawing will become more mature. But enjoy their child vision. Picasso said that he could always draw like DaVinci, but that it took him years to learn to draw like a child.

* Establish craftsmanship goals - in cutting, pasting, handling of tools, as well as in participating in all clean-up. (See **Painting**)



Portrait of the author by a four year old

CONCEPTS AND VOCABULARY

* Color identification - primary, secondary, from looking and paint mixing.

* Identification and use of geometric shapes - circle, square, rectangle, triangle, oval, irregular.

* Understanding and use of symmetry - bilateral, radial.

* Shape comparison for size, quality, meaning.

* Space concepts - far-near, open-closed, inside-outside, up-down, over-under. Children at this age will use base line and sky at top, X-ray, size variation. SEE EARLY ROMANESQUE FOR THE SAME APPROACH!!

* Development of texture awareness from feeling experiences and drawing.

* Pattern designing - from repeated lines, shapes and colors.

* Recognition of line direction - straight, curved, spiral, horizontal, vertical, diagonal.

* Association of similar forms and transformation of forms.

PROCESSES, SKILLS and MEDIA

* Drawing - with many media and frequency.
* Crayon in many techniques.
* Figure drawing from student models.
* Painting - tempera, chalks, finger paint.
* Paper cutting, tearing, gluing.
* Stamp printing.
* Clay modeling.
* Paper weaving; stitchery with large needles.
* Puppetry - paper bag, sock, etc.
* Construction with boxes, etc.
* Experimentation with found objects.

ART APPRECIATION

* Look at works of art for one thing - shape, color, pattern, idea. ENJOY.

* Invite student response - feelings, ideas.

* Bring students up to the projected image in the audiovisual and ask them to follow movements, trace outlines of shapes, etc.

* Collect large prints. Keep one or two on view so children will learn to live with good art.

EXPECTATIONS GRADES 3-4

The "ME" is expanding to "WE", to group awareness - family, friends and community. Group projects such as murals, puppet shows, sound orchestration, interpretive dance are excellent means of encouraging and developing group skills.

* Continue awareness stimulation.

* Begin DRAWING BREAKS, as described in this manual.

* Strengthen craftsmanship goals and participation in clean-up procedures.

* Build on all the concepts, skills and media listed for K-2.

CONCEPTS AND VOCABULARY

* Elements of art - line, shape, color, texture, space.

* Principles of art - rhythm, balance, proportion, emphasis, unity.

* Color mixing to achieve intermediate colors (red-orange).

* Color value - mix one color with black or white.

* Composition, movement in works of art.

* Textures which can be FELT, textures in painting which can only be SEEN (simulated).

* Sculpture as VOLUME, different from all sides.

* Space in painting - foreground, background, size relationships.

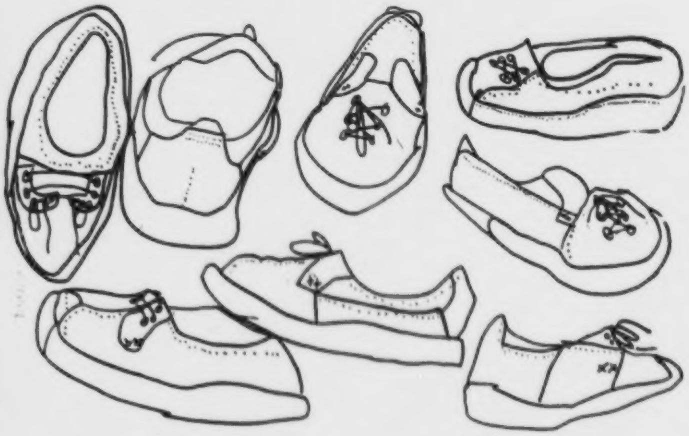
- Repeat pattern as multiples.
- Positive, negative.

PROCESSES, SKILLS and MEDIA

- Crayon resist.
- Contour drawing of objects from sight and touch.
- Figure action drawing from models.
- Painting with tempera, water color, pastels.
- Collage - paper and found materials.
- Printmaking - foam board, monoprint, collograph.
- Stitchery on mesh.
- Weaving with yarn and found materials.
- Fabric painting, tie dye.
- Papier mache sculpture over paper armature.
- Found materials construction.
- Photography - Polaroid, photograms, video

ART APPRECIATION

- Compare works to find different shapes, colors, etc.
- Learn about artists and the NEW thinking they do to create new forms. Each theme unit has many examples.
- Visit museums, see films.
- Learn media of art works - oil, watercolor, marble, wood, collage, black prints, etc.
- Analyze the STATIC or DYNAMIC movement in paintings or sculpture.

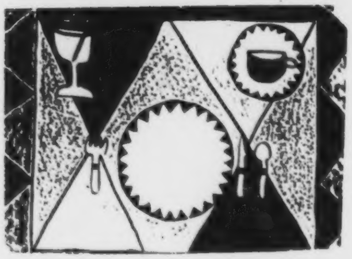


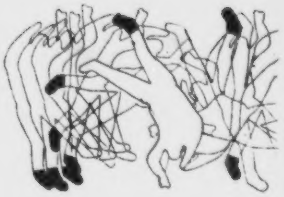
Here is Jerome Bruner, from his Process of Education: *Intuitive thinking, the training of hunches, is a much neglected and essential feature of productive thinking, not only if formal academic disciplines, but also in everyday life. The shrewd guess, the fertile hypothesis, the courageous leap to a tentative conclusion - these are the most valuable coin of a thinker at work, whatever his (or her) line of work.*

EXPECTATIONS GRADES 5-6

This age is usually the beginning of self-consciousness about their own art work. THE LEFT BRAIN IS TAKING OVER!!

- Help students to discover the details of the objects and figures they want to represent. Don't show them HOW. Teach them to LOOK, to draw with their eyes.
- Nurture the spontaneous in art expressions. It's so easy to lose it as self-consciousness grows.





- Focus on community and world subjects, in history and contemporary life.
- More advanced materials means new aspects of craftsmanship, both in work and in care of tools and clean-up.
- Get students involved in planning bulletin board displays, particularly related to theme development.
- Develop awareness of consumer design, art in advertising, clothes, etc.
- Build on all skills listed for K-4.

CONCEPTS AND VOCABULARY

- Expressive potential of color, its power to create illusion of depth. Mix colors to vary INTENSITY.
- Shading to show depth and volume.
- Tessellations in math and art.
- Relief in sculpture and topography.
- Organic form in nature and art.
- Cultural expression in the arts.
- Mapping as design in city and farm,
- Scale drawing and designing.
- Understand and use color relationships: complementary, analogous, triad, monochromatic.
- Integration of design into weaving.
- Understanding of abstract vs. non-objective in art form.

PROCESSES, SKILLS and MEDIA

- Continued emphasis on perceptual drawing.
- Figure drawing and cutting, compositional skills.
- Perspective drawing.
- Ink drawing, crayon sgraffito technique, charcoal, pastel drawing.
- Painting with tempera and watercolor.
- 3-D in cut paper.
- Stencil printing.
- Needle weaving - designing a warp.
- Papier mache sculpture on paper bases and wire armature.
- Marionettes, puppet stage and scenery.
- Soft sculpture, body coverings.
- Mobile sculpture.
- Fabric design in batik, tie dye, applique.

ART APPRECIATION

- Relate styles of art to historical periods.
- Look at different ways artists present landscape, light, etc.
- Learn about Cubism, Surrealism, Pop Art, Op Art, American Arts.
- Relate art to city planning, to energy, to architecture, to product design, to fashion, to history.
- Begin individual collections of reproductions of works of art from magazines, etc.

BULLETIN BOARD/LEARNING CENTERS

Stop buying squirrels and clowns. Use STUDENT work and STUDENT LETTERS.

With "theme teaching", bulletin boards become LEARNING CENTERS, not burdensome, teacher-decorated displays. Involve your students in the planning and making of your bulletin boards. You won't need seasonal cute cut-outs if you focus your display areas on aspects of your THEME.

FIRST - LETTER CUTTING

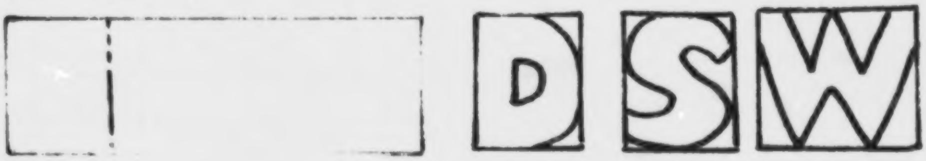
Get rid of your letter patterns. Your students don't look at them anyway! Teach yourself - and them - to cut letters directly from construction paper. They will not be as "neat", but they will be infinitely more personal. And your students will KNOW they are there.

Start by cutting a strip of construction paper the height you want your letters to be. Then cut off a section as wide as the letter you want. (W and M will need wider pieces.) Now visualize the letter as if it "just fits in this box " and cut away what you don't need. All that remains now is to cut it to the thickness you choose.

Start on the first day of school teaching this to your students. While you are getting to know their names, have them cut out the letters of their first name, making them tall, short, thin, silly, etc. to become a kind of self portrait. Glue them on a 12 x 18 sheet of paper and finish the composition by filling in things they like - bicycle, kid brother, etc. THEY CAN DO IT! don't draw first. This training in visual perception and motor skill is important for all levels.

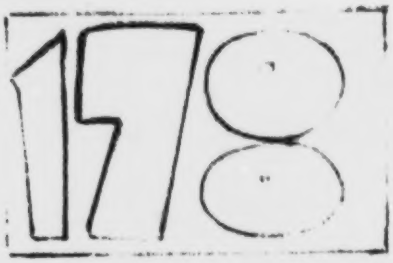
And you have an instant room "decoration".

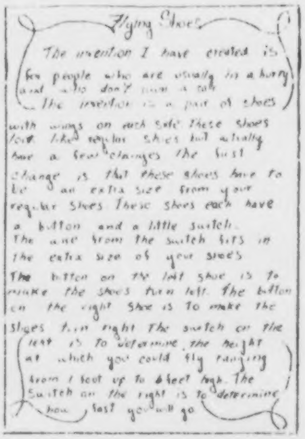
Now you can involve your students in every bulletin board through the year. Plan a title, ask one or several to cut the letters, and you are off.



What about spelling and math papers? Give each student a 12 x 18 sheet of construction paper to make a folder. Cut letters for MY BEST WORK. Decorate the cover and keep all good papers in it. Have a shelf or a window sill for all the folders.

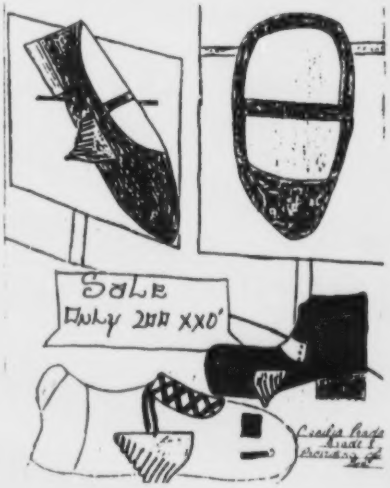
Try this for a "FACT GRAFFITI" board for Social Studies. Cut numbers very large. Invite students to write names, events of that century and tell about their entry.





Flying Shoes

The invention I have created is for people who are usually in a hurry and who don't [illegible] a cab. The invention is a pair of shoes with wings on each side. These shoes look like regular shoes but actually have a few changes. The first change is that these shoes have to be an extra size from your regular shoes. These shoes each have a button and a little switch. The wire from the switch fits in the extra size of your shoes. The button on the left shoe is to make the shoes turn left. The button on the right shoe is to make the shoes turn right. The switch on the left is to determine the height at which you could fly ranging from 1 foot up to 6 feet high. The switch on the right is to determine how fast you will go



SECOND - THEMES FOR BULLETIN BOARDS

Pick a sub-theme related to the larger theme you are using. (e.g. CIRCLES ARE EVERYWHERE, BRANCHING PATTERNS, etc.) Put the title on a large board and leave the rest EMPTY for a few days until the students start bringing in photos or objects for it. It will grow! And it will be theirs.

Each theme guide has bulletin board suggestions. And your students will think of more!

BEST COPY AVAILABLE

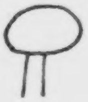
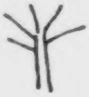
I CAN'T DRAW!!!

Are you hiding in the ranks of those thousands of classroom teachers who say, "I can't draw, so I'm afraid to initiate a drawing lesson for my students?" If so, read on, open your eyes, and begin to relax. Drawing is as possible as writing for everyone. You know, writing began as drawn picture symbols.

Drawing depends, not on your hands (watch armless or paralyzed persons hold a pen in their mouths) but on your EYES. If you can really SEE, you can draw. Your job in the classroom is not to **show** children how to draw, but to help them open their eyes.

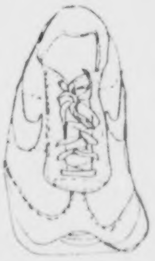
Drawing is basic; it is perceptual learning, a sensitizing means of knowing that is more personal and lasting than mastery of facts. The holistic learning, the balanced right-and-left brain thinking that our classrooms **should** offer, needs drawing as a daily experience.

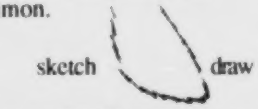
"Draw with your eyes, with all your senses." This is right-brain, "left-handed thinking". It takes practice to silence your left-brain, your rational side that wants to take over and say, "This is how you draw a tree." And the result of such "right-handed thinking"

is  or 

Trust your eyes. Let your eye "crawl" along the edges of the object you want to draw. Your hand merely records what your eye tells it. IMPORTANT! no hatched, back-tracking lines- they mean, "I'm not sure". Let your line flow with your eye. When a line is interrupted by another shape, start a new line.

STORY: A third grade boy, preparing for a lesson in figure drawing, asked, "Should we SKETCH or DRAW?" By sketch, he meant just that back-hatching that is so common.





Try this kind of CONTOUR drawing. Try not looking at the paper at all while you are drawing. Yes, it will be disconnected and distorted. But call this EYE TRAINING, not DRAWING. It is much like practicing the scales on a musical instrument, just training your eye and hand to work together.

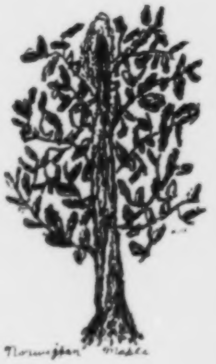
Draw your shoe, a floppy handbag, a sweater dropped on the table. Use a fine marker or a crayon and if a line seems "wrong", just leave it and draw another. THIS IS EYE TRAINING! Look for every detail, every edge. You will be amazed at the results.

Then try a flower, a shell, a pine cone - any small object. If you relinquish the rational necessity to succeed, you will have jumped the first hurdle. If you make a mistake on the piano, you don't pull out the key. You try again.

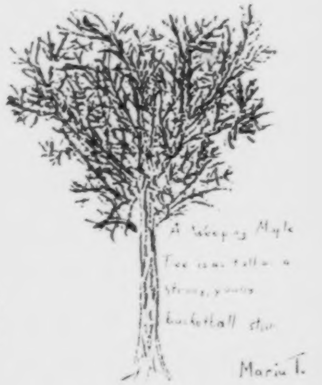
This personal experience of drawing is important to you, not so that you can show your children HOW to do it, but so that you will gain the confidence that THEY can do it. Most of the fears children have of drawing are those which parents or teachers have imposed on them.

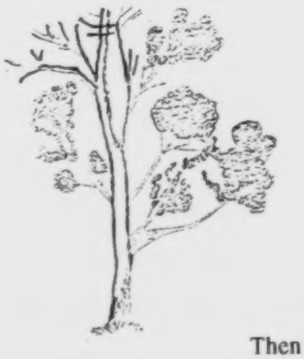
TREES - A PERFECT SPRING OR FALL SUBJECT

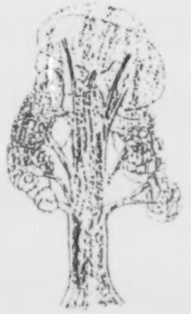
When the branches are bare, trees are wonderful material for eye training. Begin a tree drawing experience (at any grade) with a tree walk. Find trees of many different structures. Each species has its unique branching pattern. Ask your students to close one eye and follow the lines of each branch with one finger.



Relate this to science by looking for the same growth pattern in many things - leaf veination, rivers, blood vessels, sidewalk cracks. In science, too, ask each student to research one species of tree, learning its structure and other characteristics.


A Weeping Maple Tree is as tall as a strong, young basketball star.
Maria T.





Then do contour drawings of trees. You will find the overlapping of branches and leaf treatment unique for each child. They will draw wonderfully sensitive and personal trees. These were done by fifth graders.

Drawing - from observation, memory, and imagination - is an essential learning experience. All children need this kind of perceptual growth activity meshed with the factual learning they are doing.

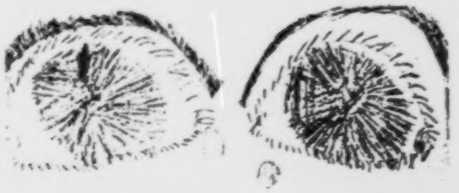
TAKE A DRAWING BREAK - EVERY DAY

We drill on spelling, math, history facts, handwriting. There is just as much need for drilling in visual perception and drawing. If the arts are an essential MODE of learning, then "drilling" in drawing, listening, moving - in all the arts - is a necessity at all levels. For grades three and up, try initiating a daily five-minute "drawing break". For K - 2, there should be so many drawing experiences incorporated in all subjects that this would not be necessary.

Take it at that moment when you all need a break - those moments come every day. It will accomplish two goals - one, to develop perceptual skills, and two, to rest the left brain and relax you and your students. If you approach the drawing break as a right-brain exercise, a focusing on the intuition, the imagination, the senses, you will find that it becomes a "centering" experience. The children become very quiet as they draw, a concentrating quiet rather than an imposed quiet. And they will return to the regular routine relaxed and ready to work.

If you set your students up for this as a daily experience, it will take only the five minutes you want to give it. And if they do not finish, they can put it away and take it out when they have time. Prepare by giving each student a folder. Let them make it with a 12 x 18 sheet of construction paper. Decorate it and title it EYE TRAINING, LEARNING TO SEE, or a similar title that does not threaten the more insecure child. Give each child several sheets of paper. (Get surplus paper from your local printer.) Then you will be ready to begin each day's drawing break without delay.

SUGGESTION: Have your students date each day's drawing and keep all in the folder. A review of the results after a month or two will really show growth.



Try these five minute exercises in SEEING or IMAGINING:

* Take off one shoe and draw it. All ages can do and enjoy this. Do it frequently, looking for more details and a new view each time.

* Collect small toys - model cars, jacks, dolls, etc. Try drawing them enlarged. Emphasize following every edge with your eyes and letting your hand simply record what your eyes see. Try not looking at the paper at all!! If the drawing gets out of line, see that as a good sign that the student is really training his/her eye to look. This drawing is PRACTICE. Don't put emphasis on "success" - it only freezes the child's fear of disapproval.

* Collect shells, seed pods, many natural objects, even artificial flowers. Draw every detail.

* Ask your students to draw the back of the head of the child in front of them. Draw every hair line, curly, wavy, straight, or braided.

* Crumple a piece of paper and draw its contours.

* Draw your neighbor's eyes; draw his/her ear.

* Do quick gesture drawings from student models. See the next section on figure drawing. This should be a frequent drawing break exercise. Get your students confident and comfortable with figures.

* Pass out kernels of popcorn and enlarge them. Do the same with a twisted pretzel. This also makes a nice snack when the drawing is finished.

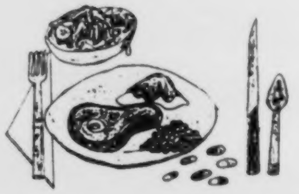
* Draw your lunch (a morning break).

* Draw your hand from many angles.

* Feel the contours of your face with one hand and draw what you feel with the other. Do several lines, superimposing them without trying to end up with one "portrait". The results will often have an interesting likeness.

* Pass out small paper lunch bags with objects in each (used tooth paste tubes, kitchen tools, scissors, any of the objects listed above.} Ask them to draw by FEELING, not by looking.

* Trees grow a new ring every year. Ask your students to start a tree with a line up the center of their paper. Then add lines on each side, making the lines branch as they grow up. (The results will be an exciting variety of designs.)



MORE DRAWING BREAKS

Try some IMAGINING

* Invent a fantastic bird, fish, dragon or animal.

* Try "I met a button that thought it was a ......" (or a zipper or triangle or other geometric shape). Pass out paper with the shape drawn on it. Ask the students to transform it into something else.

* Do the same with a line - straight, squiggly, bent, curved. Complete it into something.

* Have sets of adjective cards and noun cards. Give your students one of each and ask them to draw the combination - lazy clock, nervous bicycle, sad tree, etc.

* Or ask them to list five adjectives and draw lines to represent them. Try pairs of antonyms - strong-weak, fat-thin, fast-slow, etc.

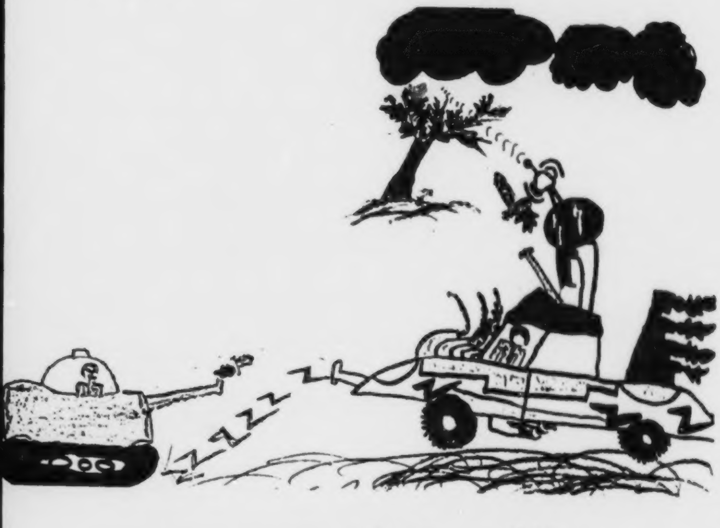
* Imagine a journey. Close your eyes and draw what you see without looking at the paper.

* Draw your favorite dream...or nightmare.

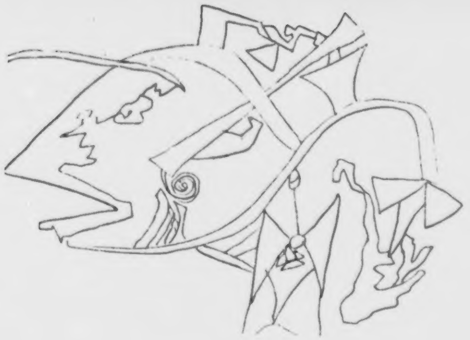
* Draw from a posed model and exaggerate the gesture.

* Plow a field with three rocks in it. Draw the rocks and start each line from the edge of the paper, letting it move around the rocks to the other side.

* Pass out pieces of paper cut to varying sizes and shapes. This is a carton for a ???? Draw an object that fits in the space.



THIS IS ABOUT A CAR
THIS CAR CAN DO ANYTHING
POSSIBLE. INFACT IT SAVED
MY LIFE. I WAS VERY GREATFUL
AND HAPPY. THE. END.



Or try some LISTENING BREAKS:

* Take one minute to listen for every sound you hear. This is an "ear cleaning" exercise. You will be amazed at the sounds you - and your students - hear. Try making the sounds you hear into visual symbols.

* Listen for rhythms - your heart beat, the sound of the heating unit or other repeating pattern of sound.

* With one child at a time leading, ask students to tap a pattern on the desk. The others repeat the pattern one at a time (e.g.** *** ** ***).

Or try MOVEMENT:

* Ask your students to stand and pantomime a movement in slow motion - throwing a ball, chopping wood, climbing a tree...

* Be a seed and grow into a plant (great for K - 3).

Or try WRITING BREAKS:

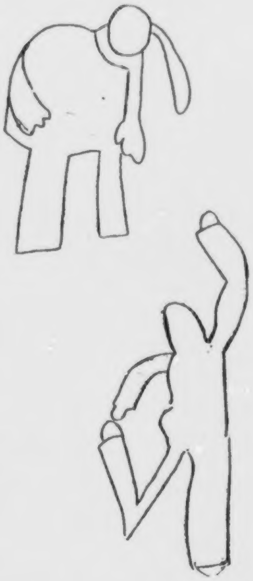
* Describe something you saw today; something you imagine; invent a simile, a metaphor.

These are just a beginning. Encourage your students to help build a list of "break" ideas. The minutes spent on breaks such as these will "pay" for themselves in your students' readiness for concentration and in their increasing confidence in themselves and in their ability to express their ideas in the arts.

FIGURE DRAWING - DON'T LET IT FRIGHTEN YOU

Once you have allowed your right brain - your senses and imagination - to take control of your seeing and drawing, you will find that figure drawing is no harder than drawing your shoe. Just let your eyes direct your hand.

And every child from first grade, even Kindergarten, on can get excited about it. Here are some first grade gesture sketches. Gesture means quick sketches capturing just the position, not details. They were done very quickly, usually in 30 seconds to one minute.



Bring one child up as a model, standing on a desk or chair so all can see the whole figure. Spend time on an anatomy lesson, feeling on one's self the neck, shoulder bones, arm sockets, elbows. Bend the arms at the elbows and discover that half of the arm comes to the waist. Then bend the backbone, feel the hip bones, move the legs, knees, ankles.

If you have a Halloween skeleton (or a better one) look at its structure. All grades will be interested in this.

For your first figure drawing lesson, move your finger along the "edge" that the children see, talking it through - head, neck, shoulder, arm, elbow, around the hand and up the inside edge of the arm, and so around the whole figure.
NOTE: Children on opposite sides of the room will see different "edges". Talk about this and tell them to trust their eyes.
Then do many quick sketches, frequently asking the children to critique their own, looking for elbows, narrowed neck, feet, hands, etc. Present practice in this as EYE TRAINING, realizing that every time you try, you can improve.

Then try direct figure CUTTING. Do not draw first! Pose a model, give each child a 9 x 12 sheet of construction paper and scissors, and cut. It works best to start at the foot and cut up. Ask them to hold the paper up between them and the model and try to picture head at the top, feet at the bottom. Allow time to cut as many details as they are capable of seeing.

IDEA: Make the first figure cuttings your class does into an instant mural. Ask two or three students to glue the figures to a large sheet of paper and draw in a background.

For Grades 4 - 8, do a basketball game. Use 18 x 24 paper. Tell your students they are "photographing" a game. Let them decide on a horizontal or vertical position for their paper (the same as holding the camera) and then draw a basket in place. Make it small enough for the figures.

Then let the class pose one model after another in game poses - throwing, slam dunking, guarding, running, dribbling, falling. Don't forget cheerleaders. Each student must compose her/his own game action. Cut figures can be added for accent.

Space concepts can be taught here. Look at photographs of sports events and note the small size of figures in the background. Suggest drawing figures smaller and up higher in the picture to make them look like they are in the distance.

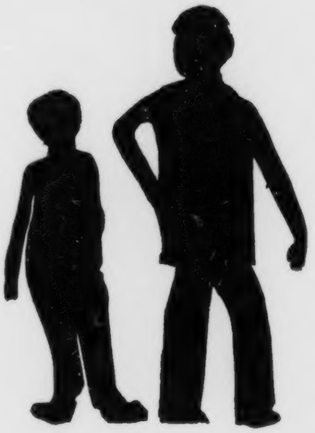
When enough figures are drawn (you don't need every player), ask your students to finish the picture with floor lines, bleachers, signs, and any other details. Color can be added as they choose.

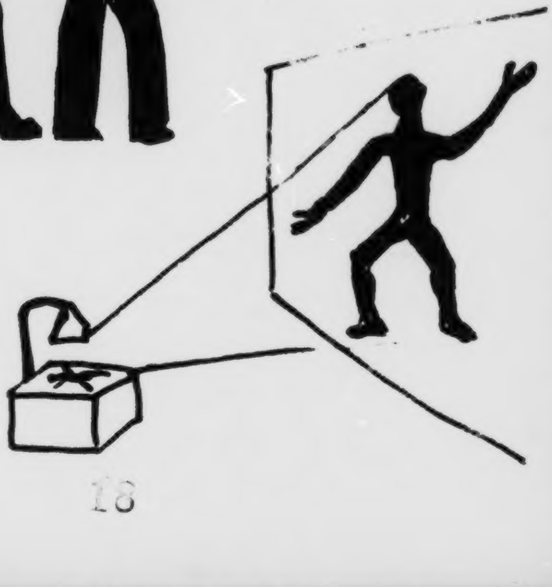
USE YOUR OVERHEAD PROJECTOR

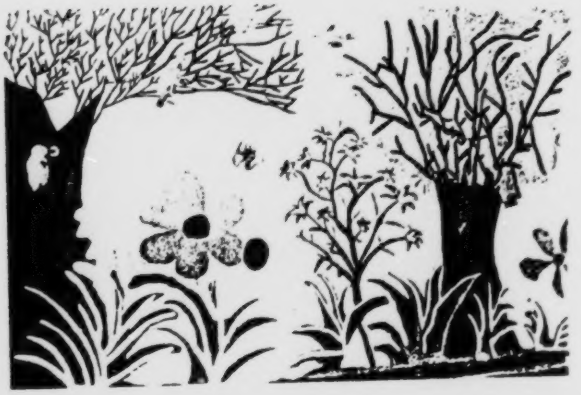
The overhead does fascinating things to drawing. Try this from fifth grade up. Give your students 4 x 6 inch pieces of clear acetate and draw with crayon or permanent marker some very detailed object. Try radishes, or an ear of corn with the husk pulled back, or a toy car.

When the drawings are complete, have the students take turns projecting them on the wall. The enlarged design becomes almost abstract. If you can leave the overhead in your classroom over a week or so, allow the children to use it at their own free moments to project their design on the wall, move an 18 x 24 sheet of drawing paper around in the projection until they like what is on it, pin or tape the paper and trace the design section.

When all have drawn their designs, you can use them for an excellent painting project. Assign a particular color scheme - monochrome (one color and black and white) or other.





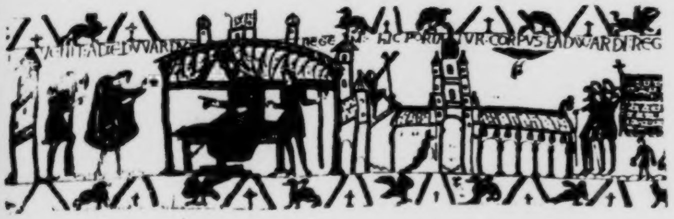


COMPOSITION AND SPACE

It's just like arranging furniture in a room. You relate shapes, create movements through the room. So in COMPOSING space in a picture, you are arranging shapes and creating movement.

There are MANY ways of organizing space. Perspective is only one. Children begin with just scribbles, then shapes. Gradually the paper becomes a scene, first with a line of ground and a line of sky. Space as children represent it is just the same as the approaches used by early Christian painters.

Here is a section of the famous Bayeaux tapestry, stitched in the 11th century to commemorate the Battle of Hastings in 1066. Notice how the king is inside his castle (which is hardly larger than his throne). There is no attempt at perspective, that was a Renaissance idea, but the space is beautifully organized.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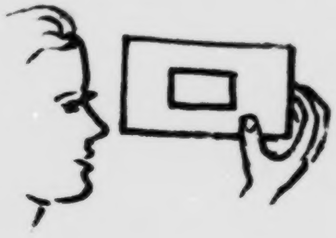
Notice, too, that size is related to importance in this tapestry. The messenger is much smaller than the king. This is also a child's approach.

Try using Egyptian space organization - dividing the space into geometric sections and telling a whole story in sequence.

And use imaginary space. Every child will have a unique idea of what this can be if you establish a climate of acceptance. Look at paintings by Marc Chagall and Paul Klee for delightful approaches to imaginary space.



PERSPECTIVE

PERSPECTIVE came from the mathematics of Euclid plus the imagination of the Renaissance artist. Leone Battisti Alberti (1404-1472) published the first written account of perspective,
which came to be called PROJECTIVE GEOMETRY.

Renaissance artists had a fairly simple way of approaching perspective. Albrecht Durer (1471-1528) used a glass window in front of his model. With one eye closed, lines moving back seem to converge.

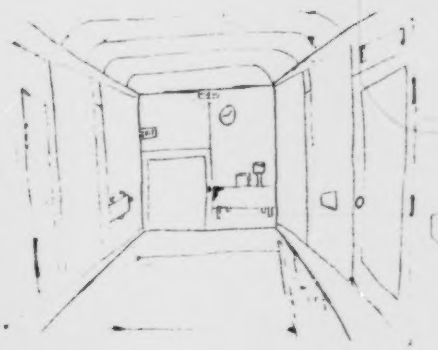
Two rules and the same "drawing with your eyes" that you use to draw a shoe, will enable you to draw in one point perspective. This means, as you look at your subject, you are facing directly at the back wall.

1. All vertical lines are drawn vertical and parallel; all horizontal lines are drawn horizontal and parallel.

2. Line moving away from you SEEM to converge toward a VANISHING POINT. This is the point in the distance that is exactly at the height of your line of vision.

With middle grade students, teach the mathematics of perspective, even do exercises with a ruler. But when drawing the room or the corridor, or a view out the window, ask them to trust their eyes. Try closing one eye and running your finger visually along the receding edge of wall, floor, street. Make a 3 x 5 card "viewer" to frame your view.

The results of such perceptual drawing will be more accurate and less rigid; it will have a personal quality that a mathematical approach cannot have. The painting of his room by Vincent Van Gogh (in Rhythms and Patterns) is a perfect example. It would not match a mathematical analysis - but it says everything about how he felt about this space.



Cutting and Pasting - COLLAGE

From pre-school on up, cutting is an essential as well as a versatile skill. It is necessary to develop motor control. Give your students many opportunities to cut, both freely and along defined lines.

Combine precision skills of measuring and cutting, teaching use of the ruler to mark off for repeat pattern pieces. Require that ruler markings be made along both edges of the paper to be cut, that lines be drawn carefully, and cutting done with care. CRAFTSMANSHIP is a possible and satisfying skill for each child.

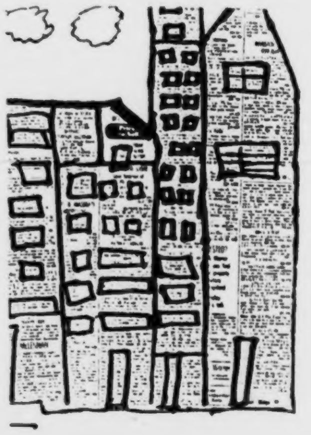
See lessons in Rhythms and Patterns which ask for measured and cut shapes.

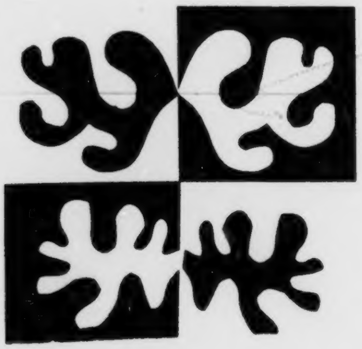
Free hand cutting is an exciting way of developing eye-hand coordination. Do it often with letter shapes and with figures. But it can be used in all collage work, cutting flower shapes, geometric, free form, imaginary animals, birds, etc.

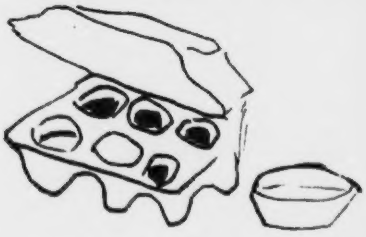
A real advantage in cutting and tearing problems is the opportunity to organize pieces into a good composition before pasting. Don't distribute the paste until the students have had time to cut, arrange and evaluate their compositions. Ask them to try at least three ways of arranging the design.

Pasting is another skill. It should be taught as a skill from pre-school on. Using plastic dispensers, teach the children to control the amount by turning the cap. Very small dots of glue or a fine line will hold quite well. Too much causes leaking out edges, buckling as the paper dries, and general lack of craftsmanship.

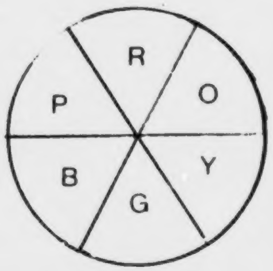
For tissue collages, use thinned liquid white glue. Distribute it in plastic lids and apply with a paint brush. Cut or tear shapes of tissue. Apply the paste to the picture surface, not to the tissue. Lay the tissue piece on the glued area and brush over it. As colors are overlapped, they blend, making new colors. This is an excellent way to learn color mixing for all ages.







COLOR MIXING



There are many color theories, but the one that works most easily with school paints is the Prang theory. This is based on three PRIMARY (basic) colors - red, yellow, blue. From these, by mixing pairs, you will derive orange, green, purple - the SECONDARY colors.

These six colors - and the INTERMEDIATE colors resulting from adding more of one and less of another (red-orange, yellowgreen, blue-violet, etc.) - are called PURE HUES. In other words, they are as bright as each of the colors can get.

VALUE refers to the LIGHTNESS or DARKNESS of a color. With tempera or acrylic, you lighten with white; with watercolor, you lighten by adding more water. To darken a color, add black.

When you work with one color and white and black, you produce a MONOCHROME painting.

INTENSITY means the BRIGHTNESS or DULLNESS of a color. Colors are dulled by mixing hues ACROSS the color wheel. Opposite hues are called COMPLEMENTS. The word is taken from COMPLETE, because they COMPLETE each other in two ways:

1. Complements are the best accents for each other - red and green, yellow and violet, blue and orange. We use complements as seasonal colors - Christmas,Easter, etc.

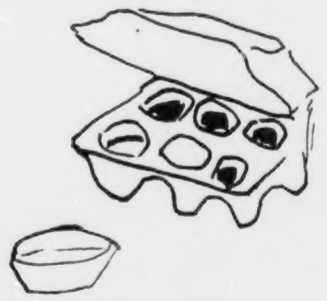
2. Complements, when mixed together, NEUTRALIZE each other and produce a gray to brown tone.

NOTE: Since green is made from blue and yellow, mixing red and green is actually mixing the three primaries, and so with the other complements.

You can purchase many colors of paint, but to teach your students to understand and mix colors, all you need is red, yellow, blue, white, and black.

NOTE: Don't distribute black for mixing. It muddies up the colors. Use it only when it is needed for black hair, etc. Or you might want to have them outline an entire drawing in black and, when it is dry, fill in with other colors. Or reverse the process and finish with a black outline.

PAINTING IN THE CLASSROOM - WITHOUT A DISASTER!



The experience of painting has no parallel in other media. Discovering colors by mixing is the only way to really learn color relationships. Just applying paint and blending brush strokes is a fascinating experience for all children.

Tempera paint can be used in a classroom without a mess. If you have all you need for distribution and clean-up, it will be a very neat lesson.
This is one easy way. Save styrofoam egg cartons. Cut them in half, so you have 6 units and the cover for each child. Distribute small quantities of red, yellow, blue and white in four of the units. This allows two units and the cover for mixing.

Cover every desk with newspaper. Distribute water in plastic margarine cups or tuna or cat food cans - containers that won't spill.

Distribute large brushes. Demonstrate taking one color, applying it to the paper until most is off the brush, and then dipping into another color. USE WATER VERY LITTLE - ONLY TO COMPLETELY CLEAN THE BRUSH BEFORE STARTING A NEW COLOR. Water thins and wastes paint. Suggest taking excess off the brush by stroking it on the newspaper.

How do you paint? First experiments should be done directly on the paper with no particular subject in mind - just discovering and making colors, shapes, textures. For another lesson, you might draw first with light crayon or pencil. See each theme for painting lessons.

Watercolors are even easier to handle. With this medium, of course, much more water is needed in the process.

Acrylic paints are available and packaged for classroom use. Acrylic dries to a permanent hard surface and gives an intensity to color that cannot be matched with tempera or watercolor.

However, you must be aware - and make your students aware - that, although it is water soluble, it will dry hard on your brushes if they are not washed immediately after use. But try it. It can be applied thick and gives exciting results.

and now - the CLEANUP

When the painting period is over (ten minutes before you want to be finished), assign one student to carry a pail around the room and collect brushes BRISTLES DOWN. One or two students can wash them in the pail or in a school utility sink. Store clean brushes BRISTLES UP.

Another child should carry a pail around to empty the water dishes. The empty dishes can be collected and washed by another student and the newspapers collected by another. Three or four others should collect the paint cartons. These can be saved and reused by adding a few drops of water to each section. You might have each child put his/her name on the carton.

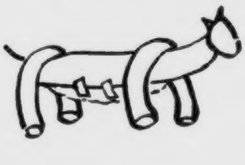
WORKING IN 3-D

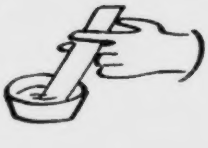
PAPIER MACHE

PAPIER MACHE - the French words mean "chewed paper." It is paper either ground up and mixed with paste or paste-filled strips applied in layers. Don't be afraid to try this important sculpture experience with all grades. The complexity or simplicity of the base can vary with the age or maturity level of your students.

NEWSPAPER BASE - Roll and bend newspaper and fasten with masking tape to make the base for a figure or an animal. Add larger details with tape on the dry form.

For a mask, open a full-size sheet of newspaper and fold on the long side to about 2 inches. Measure the strip around each child's face and fasten with masking tape.Place the ring on a full section of newspaper and fill the center with loosely crumpled newspaper. A balloon is another possible base - blow it to size and work on half of it.





And now for the paste! This is easily handled in your classroom. Non-toxic wallpaper paste can be used in the classroom, provided the dry powder is mixed by the teacher AWAY FROM THE STUDENTS. Mix it by filling a pail with about 3 or 4 quarts of cold water. Add the dry paste to the water (never add water to the paste). See packages for proportions. Sprinkle it over the water and let it absorb. Stir as it thickens. Add a teaspoon of alum to keep it from spoiling. Wheat paste will turn rancid after one day If it is not covered in storage. A new non-toxic cellulose paste which will not spoil is now available.

Cover each child's desk with a section of newspaper. Distribute paste in margarine cups.It should be mixed to a thick cream consistency. If it is too stiff, add water before distributing.

Have the children tear strips from their newspaper as they need them. NOTE: newspaper has a grain - it will tear straight in one direction and not in the other.
Put one strip at a time into the paste and draw it out between two fingers, just taking off the excess. Then apply the strips to the base like a bandage. Let successive strips overlap and smooth edges. A papier mache sculpture needs at least three layers of paper and paste to make it dry firm. If it is not stiff enough after it dries, further layers can be added.

Details can be added as the form develops. Add them dry and layer the paste strips over them. Encourage details - ears, eyes, nose, tails, clothes, etc. A final layer done with strips of paper towel will leave a white surface that is easier to paint than the newspaper.

When the form has dried, it can be painted with tempera or acrylic paints. Another exciting method is to apply colored tissue with thinned white glue. Add many details with yarn, raffia, fabric, or found objects of all sorts.

PUPPET HEADS are easily made with papier mache. Use a small balloon as a base, or put crumpled paper into a brown paper lunch bag. Pinching and cutting can be done to begin the shape. The papier mache will add details.

Coat hanger wire or other narrower gauge wire makes a flexible base for middle and upper grade children. Start with wire and "flesh out" the base with crumpled paper and masking tape before beginning the past process.Or work over a bottle or other container. Individual lessons will suggest different approaches.

and now - the CLEAN-UP

Yes, it can be neat. With each desk a separate working area, begin by having three or four children collect the paste dishes and empty leftover paste into a container to dispose of it. DO NOT KEEP LEFT OVER PASTE. IT WILL SPOIL AND SMELL. These same children can wash the dishes.

Prepare a drying place on the floor or elsewhere and have the children a few at a time bring their work over to it, placing their pieces so they do not touch others. Then the remaining newspaper can be collected and thrown out.

Have paper towels and pails of water so the children can wash their hands.

A working area can be designated so that individuals can work on their piece at other times during the school day.

MORE 3-D MODELING WITH CLAY

If your school is equipped with a ceramic kiln, rejoice! Clay modeling and pottery making are two excellent means of developing motor control, tactile sense, and the creative process, watching a form evolve and making decisions all along the way.

Before using clay to be fired, however, learn the process of preparing it by removing air pockets. A book on ceramics or better, a course in it is needed.

If you do not have a kiln, you can still use clay. If you can afford self-hardening clay, use it. But it is expensive. Clay sculpture can be made of ordinary natural clay, dried and painted or shellacked.

Modeling material can be made from equal proportions of flour and salt with a tablespoon of alum added for each two cups. Add water to make a consistency that can be handled for modeling. Some commercial products like this are available.

MORE 3-D TECHNIQUES

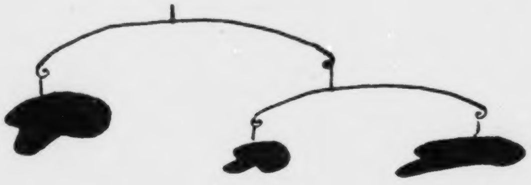
Building can be done at all ages. Get scrap wood from a lumber yard, stamp-outs from a factory, cardboard boxes, straws, telephone wire ends, corks, hangers, foam board, and whatever else your students find.

STABILE - This means a three dimensional form that stands free or on a base. Designing with found shapes of wood, cardboard, or foam board is a valuable learning experience for children.

They must make design decisions - relating shapes, angles, colors; creating visual balance and proportion. List on the board the PRINCIPLES of art - BALANCE, PROPORTION, RHYTHM and REPETITION, CONTRAST and HARMONY, and UNITY. Ask your students to show ways that they are using one or another principle.

Students must solve the construction problems which each material presents. This teaches risk-taking, problem-solving, craftsmanship.

MOBILE - This means a three dimensional form that hangs from above and moves with wind or hand pressure. Mobile design involves the learning experiences above as well as another:



Students must establish ACTUAL BALANCE. Mobiles are usually constructed with wire lengths bent and attached to create a moving form. Shapes or small objects are attached to ends. Weight, size and placement all affect balance.

RELIEF - This means a three dimensional form which projects from a flat background. Relief sculpture can be modeled in clay, cut from paper and folded and glued to the background. It can be made of wood scraps arranged on and glued to a back piece of wood. Relief can also be done with aluminum or copper foil, working with popsicle sticks from front and back to press forms out and in.

Relief design teaches a new approach to flat composition. Give your students time to "play around" with forms, trying many ways of arranging them. Do class critiques on results of all these sculpture forms, applying the PRINCIPLES of art to evaluate them.

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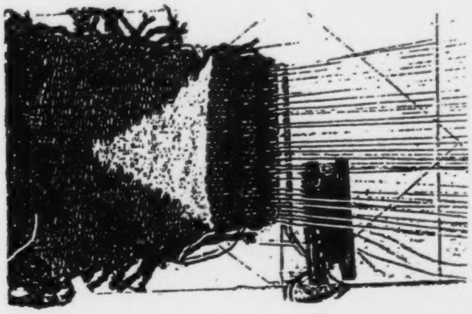
FIBERS, FABRIC AND SOFT SCULPTURE

STITCHERY tends to be a lost art in these days of TV. Too many children (and adults) cannot even thread a needle. This is an intriguing activity, which boys take to with the same fascination as girls do. If you are adept at fancy embroidery stitches, by all means, teach them. But a good basic rule to give your students is to "draw with the needle". Make it go where you would draw a line. If the stitch is too long, go back from underneath the fabric and take little stitches to hold it.

Stitchery is a splendid medium for invention. A needle and yarn can do so many things, with a mind that is thinking new...at all grade levels.

And **WEAVING** is another versatile medium. Small looms can be made with firm cardboard. Cut 1/4" slices along the top and bottom sides. Start a WARP thread by tying it to the first slice on one side. Then continue bringing it up and down ON THE FRONT of the cardboard, catching it in each of the slices.



Use a flat ruler to make the path for the yarn or other material, alternating with each row. By twisting the ruler into an upright position, a space is made for the WEFT to go under. To do many rows with yarn, make a SHUTTLE with another piece of cardboard and wind a quantity of yarn on it. As the yarn is used up, a new piece can be tied to the first and the knot pushed to the back of the weaving.

Weaving with found materials - ribbon, twigs, fabric strips, etc.- adds rich texture to the piece. Also try tying pieces of yarn around two warp threads and let the ends hang. Many of these form a cluster.

Again, INVENT. Your students will get wonderful ideas if there is a climate that invites thinking new.

APPLIQUE can be done beautifully by most grades. The maturity of your students will tell you how much you can ask of them. Felt pieces glued down is the simplest form of applique. But stitching pieces onto a back piece, turning edges under, and hiding the stitches can be done at least by fifth grade.

FABRIC PAINTING is an easy medium. Water base fabric paints are available. Ironing over the dried design will fix it into the fabric.

FABRIC CRAYONS are even easier. Designs can be prepared on a sheet of paper and ironed onto the fabric, or the design can be drawn directly on the fabric and ironed in. NOTE: the crayon color deepens and will spread if too much is applied.

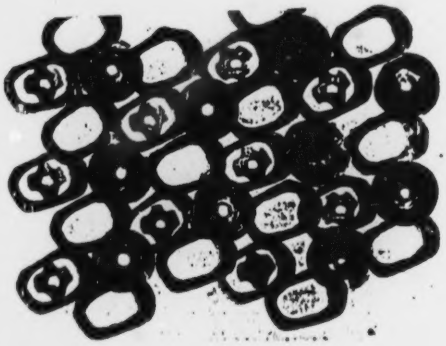
PRINTMAKING - WITH LOW OR NO COST MATERIALS

Linoleum block and wood block printing are excellent media for upper grades. But special tools are needed and linoleum is scarce and expensive. Prepare your students for the experience of these specialized print media by using many other forms of printmaking.

FOUND OBJECT PRINTING - This is done with spools, corks, cardboard tubes, pieces of sponge, small blocks of wood, and any object your students find. Prepare for printing by putting a spoonful of tempera paint into a margarine top. A 2" square of an absorbent fabric put in the top will make it a fine stamp pad.

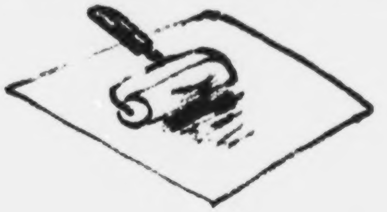
If you prepare dishes of several colors, the students can exchange to do a multi-color design.

Try asking them to start at one edge of their paper (use 18 x 24) and stamp their object over to another edge. It can take a curved or angular path, but it must end at another edge. Do this with four or five objects and you will have interesting and individually unique results. Talk about the rhythms they have made.



PRODUCE TRAY PRINTING - This is easily attainable from supermart foam produce trays. Cut rectangles (or other shapes) from the trays and ask the children to draw their design on it using a ball point pen or any pointed object. Encourage many details.

Inking can be done with a bristle brush and tempera paint. But the better way of applying ink is with a BRAYER. Invest in three or four brayers and you will enjoy printmaking forevermore.



To use a brayer, you need PALETTES. Look for pieces of plexiglass or other firm plastic material. A lunch tray will work. Or contact your local printer and ask for his used aluminum offset plates. They are free and perfect.

Set up an inking area - four desks or a table makes a fine one. Cover with newspaper. Have half sheets of newspaper torn and placed in a pile next to each palette. Students will place their block on the paper to ink it with the brayer and then dispose of that piece of paper, leaving the area clean for the next person.

This also makes clean-up simple. One or two children can wash the palettes and brayers and all is in order.

Water base block printing ink is available in one pound cans only in black. This is more economical than tubes. But to get a variety of colors, you will need to purchase tubes.

Use a table knife to put a teaspoon size quantity of ink on each palette. Roll the brayer into the ink, aiming to apply ink to the brayer so that it has an even tacky coat. (The more you spread the ink out, the faster it will dry. Stay in a small area of the palette.) Then the brayer can be rolled across the block, attempting to cover all surfaces and not getting ink into the indentations.

As the students ink their blocks, they should bring them back to their own place where their paper is ready. Press the block carefully on the paper. Then carefully turn it over so the pressure can be applied to the paper rather than to the block.

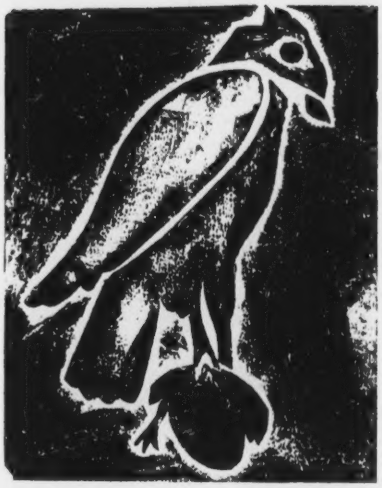
Before pulling the paper off, check by pulling one corner to see if all the block has been pressed. Then pull and re-ink the block. NOTE: water base ink dries very fast - don't delay too long in pulling the print or it will stick to the block.

OTHER BLOCKS - Many materials can become block printing media.

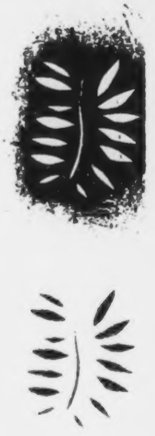
* Blocks can be made from chipboard. Cut a rectangle (try 4 x 6 or so) and then cut small pieces to make the design. After these are glued and allowed to dry completely, the block is ready for printing.

* Ask for inner tubes at your local bicycle shop. This rubber cuts easily with a scissors and can be glued on a cardboard base. Encourage many small as well as larger pieces in the designs. Fill the space of the block for good results.

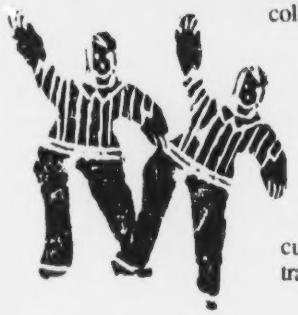
* **COLLOGRAPH** means a collage that can be printed. Use string, sandpaper, plastic grids, many kinds of found materials glued in place on cardboard. Inking for all these is done with a brayer.



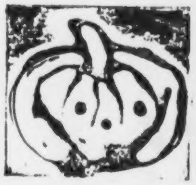
oak tag
collograph



stencil print



cut foam
tray figure



glue print

* Or try **MONOPRINT** - This means one print rather than the many you can get from a block. Use the brayer to apply a thin layer of ink to cover the palette. Then set a piece of paper lightly on top of the palette and draw on it. Areas of tone can be added to the drawing by gently rubbing them with the fingers. Lift off and see the results.
Monoprinting is very experimental, so you have to expect that some will be exciting and some will not look too good. A second inking, perhaps with another color, might do the trick. Or your students might decide to work over it with crayon or other medium.

Have room for failure. Encourage your students to evaluate what they get and decide whether is should be kept.

STENCILLING is a good medium for most all grades. Use waxed stencil paper - or use the backing sheets from mimeograph stencils. For older children, stencil knives are best for cutting the stencil shapes out of the paper. Encourage many small shapes rather than a large one to keep the stencil firm. And allow at least an inch around the edge of the stencil paper.

When you are ready for printing, the tempera paint - or fabric paint if you are working on fabric - can be distributed in margarine tops. Use small sponges to apply the paint to the stencil, tapping with it, not rubbing. Then the ink will not smear under the edges of the stencil.

This is a good activity for developing craftsmanship and neatness in working. Check the underside of the stencil each time before setting it down on the printing surface. Each student should have a paper towel to keep the stencil clean.

EQUIPMENT AND MATERIALS FOR AN ART PROGRAM

Every classroom should be equipped with basic materials for visual expression. Special equipment can be stored in a central area for general use.

FOR EVERY STUDENT:

Crayons - wax and/or oil pastel
Scissors
Felt markers
Pencils, erasers, rulers
Glue in dispenser

FOR EVERY CLASSROOM:

Manila drawing paper - 9 x 12, 12 x 18, 18 x 24
Construction paper - varied colors
Newsprint paper - 18 x 24
Assorted colored tissue paper
Pails, newspaper, paper towels, sponges
Paint containers - Save foam egg cartons.
Plastic containers for water
Non-toxic wallpaper paste
Quart jars for storing glue or paint
A "treasury" of collected materials
Masking tape and brown kraft tape

And ideally in each classroom or an adequate school supply:

Tempera paint - red, yellow, blue, black, white
Large wash and/or bristle brushes
White or colored paper for painting
Water color sets for at least every two students
Smaller brushes, assorted sizes
Pastels, one set for every two students
Sewing equipment, threads, yarns, fabric

FOR MIDDLE AND UPPER GRADES:

Charcoal
India ink, drawing pens
Utility or stencil knives
Assorted tools - collect them

FOR EVERY SCHOOL:

Paints and brushes if not in every room
Brayers and palettes, printing ink
Roll of kraft and/or white mural paper - 36 or 48 inches wide
Rolls of other colors of mural paper
Colored acetate or cellophane
Tongue depressors and popsicle sticks

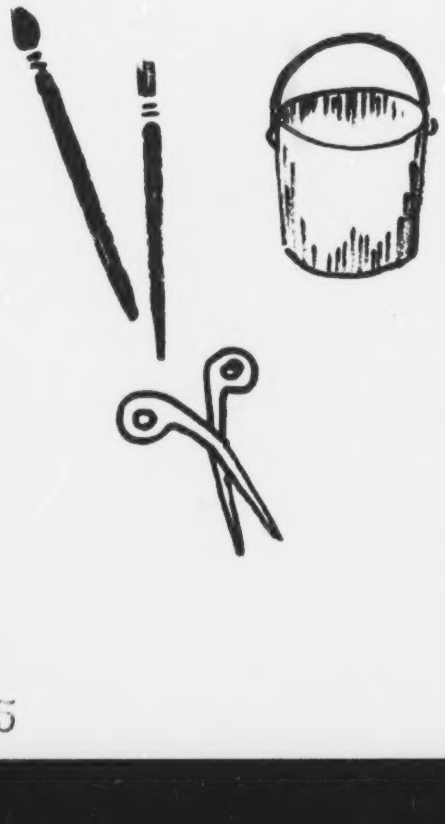
AUDIO-VISUAL EQUIPMENT:

Television monitor and VCR
Film strip projector (with audio or portable tape recorder)
Slide projector
Overhead projectors
Cameras

SOME STUDENT RESPONSIBILITIES

Keeping art materials ready for use. Middle and upper grade students can be given responsibility for various tasks. Try these:

- Cleaning tops and closing paint containers after use.
- Replenishing and adding water to egg carton palettes a few hours before the art lesson.
- Counting and storing scissors, knives, brushes in specially labeled containers. (Store brushes with bristles up or flat.)
- Saving produce trays and cutting rectangles from them for printmaking.
- Sorting and storing construction paper NEATLY. So much can be wasted if it is carelessly stored.
- Distributing paste for papier mache in individual containers. (Do not save left over paste from individual containers. The skin oils from hands will cause paste to spoil by the next day. The shelf life of wheat paste can be prolonged somewhat by adding a teaspoon of ALUM to the liquid mixture. However, any organic product will spoil quickly.)
- Wrapping moist clay in plastic, adding water to maintain consistency.
- Sorting and organizing chalks, charcoal, and other classroom supplies.



SAFETY IN THE CLASSROOM

Working with art materials is an important learning experience. The versatility and boundless possibilities they offer the student challenge creativity, encourage new ideas.

These suggestions for safe handling of art materials will insure profitable results and help teachers to prevent mishaps.

MATERIALS TO KEEP FROM CHILDREN:

powdered forms of paint, glue, clay, glaze, etc.
(Teachers can prepare these materials outside of class time.)
solvent-based products (including markers)
turpentine or other paint thinners
materials containing lead
instant papier-mache (could contain asbestos)
liquid starch and bleach
rubber cement and thinner
aerosol sprays
commercial dyes

CLASSROOM PROCEDURES FOR SAFETY AND NEATNESS:

* Have children wash their hands after using any art material that can leave a residue.

* Cover desks with newspaper when using wet materials, chalk, etc. Work out a system for folding used papers and having them collected by assigned students.

* Teach children how to carry scissors - hold the blade part rather than the handles. Never walk with scissors pointed.

* Tools such as knives should be given only to middle or upper grade classes which are mature enough to handle them with care. Careful counting should be done during distribution and collecting.

* Organize your class to prepare for a lesson like painting. Assign students to distribute and to collect, so others do not walk around during clean-up. See pages 22 and 23.

* Smocks should be worn for any art experience involving chalk, paint, ink, paste, etc.

* Chalks and oil pastels can be stored in their original sets, or colors can be separated and stored. In the latter mode, students can select three or four colors only and then return them to the proper box.

None of the materials listed in CONNECTING lessons are toxic. No substances requiring solvents are listed. All paint and printing ink is water base. All art materials should be carefully labeled and stored for easy retrieval.

The classroom should be well-ventilated during an art lesson, to remove any contaminants from the air.

Keep dust to a minimum by damp mopping after using art materials.

SPECIAL CARE FOR K - 3 STUDENTS

Even non-toxic art materials are not meant for ingestion. Young children should be supervised during the use of materials, especially paint and paste.

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CONNECTING CURRICULUM PLANNER

Theme: ______________________

SKILL	SUBTHEME	SUBTHEME	SUBTHEME	SUBTHEME
Perceptual Drawing				
Imaginative Drawing				
Figure Drawing				
Volumne, Space, Perspective				
Collage				
Design				
Color theory				
Painting				
Print-making				
Sculpture				
Book-making				
Weaving Stitchery				

Connecting Curriculum Grid (see **Lesson Index for the Curriculum** in the theme guides)

	SCIENCE	MATHEMATICS	LANGUAGE ARTS	SOCIAL STUDIES	MUSIC, DANCE, DRAMA
WHAT DOES IT MEAN TO BE ME?	Body structure Senses Camera aperture Nutrition Skin Color, Race	Body Measuring Scale in buildings Map enlarging Perspective Architecture	Sensory vocabulary Book writing and binding on SEEING, family	Awareness of handicapped Feelings Family, race Ethnicity Home to World	Music scores, Musical instruments Dancers
RHYTHMS AND PATTERNS	Symmetry in nature Symmetry in man-made objects Heart beat - EKG	Bi-lateral Symmetry Asymmetry Radial symmetry Repeat pattern and multiples Positive - negative Tessallations Perspective	Book binding on patterns Scroll story	Ethnic - masks, baskets, etc. Mandalas Globe making Scenes from history	Rhythms in music, dance Strobe photo of Nickolai dancers
PACKAGING - FROM SOUP TO YOU	Form and function Color in animals Camouflage Color in foods - nutrition	Scale models of buildings Multiples in buildings	Letters as verbs, adjectives, etc. Travel poster Advertising Campaign	Packaging for safety Clothes expressing personality, role Recycling	Packaging of records Nickolai dancers
CHANGE AND TRANSFORMATION	Growth - death cycle Seasons, color and light Refraction, spectrum Tornado, hurricane	Growth, proportion Scale Gridding, graphs Calendar design Animation	Metaphor, simile, personification Idioms Story telling Exaggeration TV production Poetry Visual puns Parts of speech Book binding	Family, generations Costume design Scarification Aboriginal art Fire prevention	Drama, dance , music as metaphor, simile Sound/shape Dance as line Puppetry, staging Light and movement
MAPS, PATHS AND GRIDS	Growth patterns in topography Weather maps Astromonical maps	Growth, proportion Scale, gridding Graphs	Mapping story of one's life Travel game Poster design Book on cities, city helpers	Mapping concepts City design Hieroglyphics Farming Latitude, longitude Path through history	Dance score Musical patterns Drawing from dance Music score
THE WORLD OUR MINDS INVENT	Invention, problem solving Machines - pulley Science of color - pigment, light rays Fish structure	Scale, floor plans	Creative writing Letter origins Picture dictionary Book writing and binding	Myths, masks, totems Ethnic feasts, customs (pinatas) Family customs Zodiac National celebrations	Making musical instruments Musicians - costume Music on myth Mural on dance Puppets Nickolai dancers

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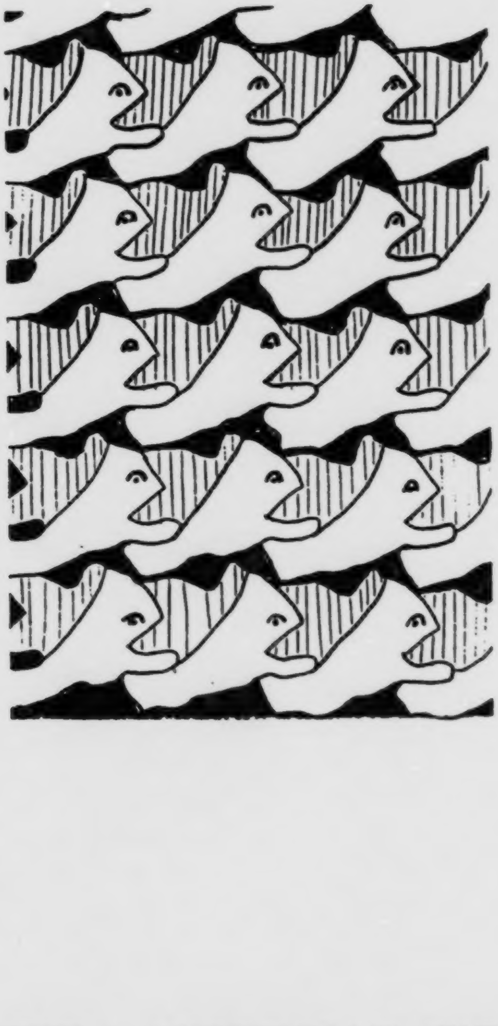
CONNECTING

Rhythms and Patterns



a theme of "Connecting"
an interdisciplinary
art program for
elementary schools

by

Jean Morman Unsworth

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TEACHER'S GUIDE AND LESSONS

RHYTHMS AND PATTERNS

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RHYTHMS & PATTERNS

THEME PLANNING GUIDE
by Jean Morman Unsworth

RHYTHMS & PATTERNS is divided into four sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subthemes should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A: BILATERAL SYMMETRY and ASYMMETRY

B: RADIAL SYMMETRY and SPIRALS

C: REPEAT PATTERN

D: STATIC and DYNAMIC RHYTHMS

Audiovisual Frames with Comments:

****

Subtheme A: BILATERAL SYMMETRY

1. **Found Object Print**, Student.
Listen to the flowing rhythm of the music and ask students to move their hand to the rhythm. Discuss similarity in nature, art, music. Suggest a similar dance movement. Ask for other similar rhythms.

2. **Child's Face.**

3. **Child in Circle.**
Each section relates the rhythmic pattern to the child's own body. Learn the term BILATERAL SYMMETRY and study a skeleton (Halloween variety will do) to see bone structure. Find diagrams of body structure to see the heart, stomach, liver, etc.as not centered.

4. **Shell, Bird, Butterfly, Fish.**

5. **Snapdragons, Georgia O'Keeffe**
"Bleeding Hearts" - watercolor, collection Anita O'Keeffe Young.
Looking at examples of bilateral symmetry in nature can be the motivation to begin a bulletin board display of photos, actual examples, and children's art work exploring the variety of forms in nature. Compare the photo of a flower to the enlarged painting by Georgia O'Keeffe.
Georgia O'Keeffe maintained her sensitive vision of nature through this 20th century. She made us look close at things - flowers, the parched bones and mountains of the New Mexico desert where she lived most of her life. Study and enjoy this painting for its graceful forms and for its delicate watercolor tones.

6. **Horace Pippin "Victorian Interior"** - Metropolitan Museum of Art, NY.
Enjoy the directness of Horace Pippin's painting. He is a Black artist of today who works in a "primitive" style. Look for the bilateral symmetry of the table, chairs and pictures. Note parts that break the symmetry but still achieve BALANCE.

7. **Kenojuak Ashevak - "Spirit of the Raven"** Stone cut print.
Kenojuak Ashevak is an Eskimo woman from the Cape Dorset area of northern Canada. She cuts designs in stone, much as a wood cut is made.Then the designs are inked and printed. She says of her work that she is "trying to make something beautiful, that's all."
Encourage discussion of the imaginative forms of the girl's hair, the wings, the claws. Notice that the raven is centered but not drawn in symmetry.

8. **Tambana Mask, Sepik River** - Clay over wood, woven rattan, cowry shells, Collection Mr. and Mrs. R.T. Unsworth.
Yaware Tribe Mask - Ivory Coast, Africa - carved and polished wood, Collection Mr.and Mrs. R.T. Unsworth.

Compare the designs of the two masks and the way each uses its materials. The shells are pressed into the clay and the face is painted, much as the Sepik River people paint their own faces. Holes are pressed into the edge of the mask to attach the rattan fibers. The wood of the African mask is smoothed and polished to bring out its beautiful tones. This mask also has holes drilled along the edge in order to attach grass and fibers.

9. **House, Car, Airplanes, Bridge.**
Elicit the reasons for designing cars, airplanes, bridges in bilateral symmetry - the need for balance. The house is the Clarke house, the oldest house in Chicago, Illinois. It is designed in Classic style, with columns and pediment (the triangular section over the columns) in imitation of Greek temples.

10. **Joseph Stella -"The BrooklynBridge: Variations on an Old Theme"** (1939) Whitney Museum of American Art.

11. **Piero della Francesca - Brera Altarpiece** (1475), Brera Chapel, Milan, Commissioned by Federigo, Duke of Urbino.
These two works make an interesting comparison. Both are bilaterally symmetrical, but the effect is quite different. Discuss the movement in "Brooklyn Bridge" - the sweep of the tension lines of the bridge, the pointed arches, large in the foreground and small in the distance. Notice, too, the electric light effect. Electric lighting was still an exciting new invention in 1920. Look for the verticals of the bridge lines and the buildings. Compare these rhythms to the quiet rhythm of the altarpiece. Color, too, adds to the calm effect of this painting, just as the blues and the light effects make "Brooklyn Bridge" exciting. Point out the "plumb rule" hanging over the head of the Madonna. This is a weight used by carpenters to find perpendiculars - to get the "plumb line."

12. **Child's Face with Asymmetrical Hair Style.**
Study of this photo can lead to interesting design activities. Look at the shape of the face and talk about the hair parted on the side. Find oval, round, pointed, square-jawed face shapes among class members. Draw basic face shapes and design many hair styles, both symmetrical and asymmetrical.

13. **Balance Scale with Shell and Feathers Balancing**

14. **Alexander Calder - "Little Spider"** Perls Gallery, NY, Painted steel mobile.
Learn the terms ASYMMETRY and ASYMMETRICAL. ASYMMETRICAL BALANCE is balance. Many things affect this kind of balance. In a mobile, balance is actual. Weights of pieces counter each other to make the total work hang in balance and move. Enjoy the idea of spider that Calder achieves with the arrangement of many pieces.

15. **Tree Branch.**

16. **Franz Marc - "Two Cats"** Kuntsmuseum, Basel.

17. **Split Screen - Tree, "Two Cats"**
Compare the asymmetrical curve in these two pictures. Here balance is visual, keeping your eye moving within the frame. Asymmetrical balance can be achieved through line movement, color placement, arrangement of shapes. It cannot be "measured"; the artist works to make it look right.

18. **House with One Turret**
Clarke House - Oldest private home in Chicago, IL.
Compare these two houses to find the SYMMETRY of the Clarke House and the ASYMMETRY of the single turret. Look for asymmetry in other works of art, in buildings, in plants, in many things.

Relate these other Wilton audiovisuals to this section:
ELEMENTS OF DESIGN, PORTRAITS, ANIMALS

BULLETIN BOARDS IDEAS

(Ask students to cut the letters for the title and then leave the board blank until they bring in pictures and objects for it.)

FACES AND HAIR STYLES
SUMMETRY IN BIRDS
BILATERAL SYMMETRY IN THINGS WE MAKE
HOUSES - SYMMETRICAL AND ASYMMETRICAL
SYMMETRY IN ANIMALS
SYMMETRY IN INSECTS

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Subtheme B: RADIAL SYMMETRY

19. **Close-up of Eye.**

20. **Water Ripples, Tree Stump, Sand Dollar, Spider Web.**

21. **Four Flowers.**
RADIAL SYMMETRY is the design of the circle."Circle" is a basic form in nature, in symbol, in functional form. Do a bulletin board on circles. Encourage students to bring wheels of old toys, margarine container tops, flowers, photographs of circular form. Learn the vocabulary of circle: ARC, DIAMETER, RADIUS, RADIAL, SPHERE,HEMISPHERE, HEXAGON, SPIRAL, CYLINDER, CONCENTRIC.
Study the pattern of the eye. Look for radial lines in the iris. Note the varying size of the pupil as light increases and decreases.

22. **Flower with Stamen,**
Cloister Walk, Gloucester Cathedral, England.
UMBEL is defined in Random House Dictionary as "an inflorescence in which a number of flower stalks or pedicels, nearly equal in length, spread from a common center."
UMBRA is defined as shade or shadow. Enjoy the origin of the word "umbrella" from these two words. And make the CONNECTION between the stamen of the flower and the fan vaulting of the cathedral ceiling. Fan vaulting was a Gothic invention to distribute the weight of the roof and make possible higher ceilings in the cathedrals.

23. **Computer Model of DNA Molecule** Courtesy of Dr. Robert Langridge, University of California, San Francisco.

24. **Rose Window - Chartres Cathedral, France.**
This computer model sees the DNA, which is a spiral form, as it looks from the top. The radial symmetry is amazingly beautiful. See its similarity to the Gothic Rose window and to so many other radial patterns.

25.**Manhole Cover, Potter's Wheel, Woven Basket from the Hambukushu Tribe, Batswana, Africa, Photo of Fireworks.**
These are only a few examples in patterns around us. Find more and add them to the bulletin board display. Cut oranges and apples to see the radial patterns in them.

26. **Windmill, Motorcycle, Ferris Wheel, Watch.**
Encourage individual research on wheels and their uses. Compare cog wheels, pulleys, axles, etc. Gather as many CONNECTIONS as your students can find on wheels.

27. **Color Wheel.**
CONNECT the interrelation of colors to CIRCLE. Primary colors - RED, YELLOW, BLUE derive from the Prang color system. There are many other color theories. See Wilton audiovisual on COLOR.
Pure colors around the color wheel are called HUE. Secondary hues are ORANGE, GREEN, VIOLET. Colors lightened with white (or thinned with water in watercolor) or darkened with black are called VALUES. Mixing COMPLEMENTS (opposites on the color wheel) changes the INTENSITY of the hues, dulling them and producing neutral browns and grays. Do a bulletin board of just one color, asking students to cut swatches and pin them up. When the board is full, all can be taken down and students can sort them, classifying light, dark, dull, etc. Then the pieces can be used to make a "monochrome" mosaic. Have one student draw a design on a large piece of paper using heavy black marker lines. Let a group of students decide on color placement and write "dull", "dark", "light", "bright", etc. in parts of the drawing. Then the pieces can be arranged and glued.

28. **Fra Angelico and Fra Filippo Lippi - "Adoration of the Magi"** - National Gallery of Art, Washington, D.C.
Many Renaissance painters used circle compositions. Ask students to find the curves and straight lines that make this composition. See how the outside circle and the lines all lead your eye to the center.

29. **Victor Vasarely - "G.R. - Zur"**
Compare the circular forms in this contemporary painting to the Renaissance work. Here circles become CYLINDERS and color and VALUE (changing from light to dark) form the pattern.

Relate these other Wilton audiovisuals to this section:
COLOR, ELEMENTS OF DESIGN

30. **Frank Stella - III** (1968) Aldrich Museum of Contemporary Art, Ridgefield, CT.
Frank Stella is the son of Joseph Stella, the painter of "Brooklyn Bridge". What ideas did the son take from his father? Frank Stella started painting "hard edge" works with acrylic paint. Acrylic dries fast, so tape can be used to make sharp edges. Stella has done series of works with straight lines, circles, and, more recently, with the French curve. His paintings are a celebration of geometry.

31. **Kaleidoscope** - two mirrors set at 60 degree angles.

32. **Robert Indiana - "Hexagon"** Serigraph.

33. **HEXAGONS: Snowflake, Hornet Nest, Geodesic Dome.**
Learn terms: HEXAGON, KALEIDOSCOPE, DEGREES IN A CIRCLE, GEODESIC DOME, CROSS SECTION.
Kaleidoscopes can be used to teach degrees in a circle and fractional parts as well as design. Get two mirrors and "hinge" them with masking tape. Set the mirrors on a protractor and let students move them to make 60 degrees, 90 degrees, 30 degrees. Count how many reflections each position makes. Learn that 90 degrees is 1/4 of 360, etc. Leave the mirrors on a table so individual students can work with them. Collect small objects, pieces of colored paper, etc. to make designs within the mirror angle. From this experimentation, cut paper designs can be the next step.

34. **SPHERES: Orange.**

35. **Globe**

36. **HEMISPHERES: Halved Orange, Dome of St. Peter's in Rome, Fireplug.**
Distinguish between PLANE forms and SOLID, between circle and sphere. Find many other examples in nature and man-made forms. Design on balloons with markers. Make paper mache globes on round balloons. Cut a finished paper mache sphere in half and make two domes. Use them to construct a model of a domed building. Use foam balls to design Christmas ornaments. Compare SPHERE and OVOID, a ball and an egg.

37. **Spiral Staircase, Victoria Island**
Claire Zeisler - "Red Slinky" - Collection of the artist.
Claire Zeisler is a Chicago artist whose works with fiber are often very large. The humor in "Red Slinky" is delightful. Slinkys move constantly; and so does the sculpture. Compare its movement with the staircase. Bring slinkys to school and experiment with them.

38. **SPIRALS: Leaded glass window, Wire in Junk Heap, Access Ramp of Vatican Museum, Nautilis shell.**
Look for many other spirals - in hair, in telephone cords, in shells, etc. The seeds of the sunflower are arranged in a spiralling pattern. The mathematician Fibonacci (1180 A.D.?) invented the Fibonacci number sequence (each term is the sum of the two preceding numbers - 1, 2, 3, 5, 8, 13, 21, 34, etc.) from studying the sunflower pattern.

39.**Strobe Photo of Alwin Nikolai Dancers**
See the SPIRAL movement of the human body in dance, as the strobe catches the action. Find other spirals in the body. The cochlea of the ear is a spiral.

40. **Satellite View of Hurricane.**

41. **Joseph Mallord Turner - "Storm in the Valley of Aosta"** Art Institute of Chicago.
Compare the violent curve of storm in both the photo and the painting. Joseph Turner (1775-1851) was an English painter who was fascinated with the forces of nature. He painted fire ("Burning of the Houses of Parliament") and even the then-new steam engine ("Wind, Steam and Speed").
Notice how freely he paints. The whole surface is covered with obvious brush strokes, suggesting the force of the storm.

42. **Vincent Van Gogh - "Starry Night"** Museum of Modern Art, NY.
Vincent Van Gogh (1853-1890) was a man who experienced everything in nature with great intensity. He wrote to his brother Theo, telling him how he looked at the stars and realized that they were whirling masses of fire. Elicit from your students all the spiralling movements in the painting the lines of the trees, the rolling hills, etc. Enjoy the intense color Van Gogh used and the thick brush strokes that express his feelings.

PLAN BULLETIN BOARD IDEAS: WHEELS, SPHERES, CIRCLES IN FLOWERS
WHERE CAN YOU FIND SPIRALS?

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Subtheme C: REPEAT PATTERN

43. **EKG - Pattern of a Heart Beat.**
Study the unit of one heart beat, the strong movement followed by smaller movements. Rhythm is made by repetition with variety. Tap out the rhythm with feet or hands. Then ask students to invent a new pattern - e.g.1234 1234. Go around the room having each student repeat the new pattern. Listen to other music and try to beat its rhythm. Emphasize repetition and variety. Look for similar repetitions in wall paper, fabric pattern, plaids.

44. **Photo of Fence and Brick Wall.**

45. **Lumber on a Truck**
Modular Building
Find repeat patterns in other parts of houses - windows, etc. Look at the lumber. The squares are repeated but the concentric circular design is different in each square. Use rulers to measure 4" squares on a 12 x 18 paper and use compasses to make new patterns in each, moving the point each time. (See lesson in DESIGN 4 - 6). Compare the repeat of the log ends to the repeat of rows of windows in the building. Collect photos of contemporary buildings and study the multiple patterns in each.

46. **Three 8-Packs of Soda - 4 x 6 = 24**
Making the CONNECTION between multiples and repeat pattern can help in the students' understanding of multiples. Assign as a homework problem to find ten multiples in the supermarket - boxes on the shelf, eggs in a carton, etc. See printmaking lesson on found object multiples.

47.**Andy Warhol - Green Coca Cola Bottles**
Courtesy of Leo Castelli Gallery, NY.
Count the bottles and find the multiple it represents. Discuss mass production, sameness in our society. Andy Warhol and other Pop artists took common mass produced forms as their subject, perhaps saying to us that our new "landscape" is the supermarket.

BULLETIN BOARDS IDEAS

HIGH RISE REPEAT PATTERNS (photos of high rise buildings)
REPEAT PATTERN IN FABRICS
LOOK FOR REPEAT PATTERN (egg carton, embossed patterns, etc.)

Relate these other Wilton audiovisuals to this section:
ELEMENTS OF DESIGN, 20TH CENTURY TRENDS (OP and POP ART)

48. **Jasper Johns - "Three Flags"** Collection Mr. and Mrs. Burton Tremaine.

49. **Pieter De Hooch - "Interior of a Dutch House"** National Gallery, London.
Compare these very different paintings to find that both are concerned with repeat patterns. Jasper Johns takes as his subjects things which have no depth - flags, targets, etc. His paint is ENCAUSTIC - a wax base that becomes thick and rough as it is applied. Look for the patterns of large to small flags. Use a "finder" (a 3 x 5 card with a 1 x 1" hole cut in the center) to look at sections of this painting. Every small part is a pleasing pattern. In the Dutch interior you can do the same thing. Find the pattern in the floor, the ceiling, the windows, etc.

50. **M.C. Escher - "Sky and Water"** - Vorpal Gallery, San Francisco,CA.

51. **M.C. Escher - "Sky and Water"** (detail).
M.C. Escher was a mathematician, photographer, architect, and graphic artist. He combined mathematics with art, especially using TESSELLATION and METAMORPHOSIS gradually changing one form into another. Tessellations are an excellent design problem, useable at many grade levels. Exact measuring and tracing of the module are necessary. Lessons on tessellations follow.

52. **Positive-Negative Diagram.**

53. **Positive-Negative Design** - Class Problem.

54. **Reflections in Windows.**
55. **Shadows on Subway Steps.**

56. **Victor Vasarely - "Zebras"**
Teach the concept of positive-negative with this quick project (frame 53). Give each child a 3 or 4" square to cut out a shape - leaving the square intact. Then mount them on a bulletin board in checkerboard fashion, alternating positive and negative shapes.

Enjoy the OP pattern created in the mirror glass windows of a contemporary building and the checkerboard of the shadows breaking on steps. Collect other shadow patterns from magazine photos or ask students to photograph interesting shadows and reflections.

The Vasarely design takes the stripes of the zebra as its pattern. Enjoy the interweaving of the two zebras.

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Subtheme D: STATIC AND DYNAMIC RHYTHM

Vocabulary for this section is intermediate level. Learn STATIC, DYNAMIC, CHIAROSCURO, PERSPECTIVE, VANISHING POINT, HORIZON LINE, DEPTH.

57. **Children in Static Pose**
This is an important concept to understand in both looking at art and listening to music. It is applied in making art, in dance, in poetry. STATIC comes from the Latin word "sta" - to stand. Static works are calm, even motionless. Ask your students to take both static and dynamic poses and feel the difference.

58. **Antonio Correggio - "Virgin and Child with St. John the Baptist"** Art Institute of Chicago.
Avocados and Eggplants.
Correggio (1494-1534) painted in the quiet, ordered Classical style of the Renaissance. Compare the oval shapes of the avocados and eggplants to the shapes of heads and bodies in this painting. Renaissance artists were looking back to the Classical Greek art of 450 B.C. They had just perfected the use of CHIAROSCURO, light and shadow, to make their images three-dimensional.

For intermediate level students, this can lead into drawing light and shadow. Use simple shapes, bottles, bowls, etc. Shine a strong light on them from one side to see the CHIAROSCURO. Draw with pencil or charcoal to show shadows.

59. **Leonardo DaVinci - "The Last Supper"** Monastery of Santa Maria delle Grazie, Milan.
This famous painting by Leonardo da Vinci (1452-1519) shows the exact mathematical perspective developed in the Renaissance. Follow each wall and ceiling line to the VANISHING POINT - the point behind the head of Christ which is the eye level of the artist as he drew the picture. Find magazine photos of rooms and draw lines on them to see the perspective. For grade 5 and up, try doing a perspective drawing of the school hall or room. Close one eye and follow ceiling lines with your finger. One rule: verticals are always vertical. Only the lines that move away from you will slant. Draw with VISUAL PERSPECTIVE rather than with a ruler and vanishing point. Trust your eyes and the results will be astonishing.

60. **Vincent Van Gogh - "Bedroom at Arles"** Art Institute of Chicago.
Visual perspective is used here to draw a very personal picture of Van Gogh's room at Arles.Notice that the perspective is not exact, but the result is a very warm statement about how Van Gogh felt about his room. Ask students to draw their own room.

61. **Children in Dynamic Pose.**

62. **Chicago Bears Game**

63. **Junk Pile**
Alexander Lieberman - "The Way" Environmental Sculpture, St.Louis.
Compare these four images. Listen to the music and feel the effect of dynamic order. Find other works of art that are dynamic.
Suggestions: Eugene Delacroix - "Liberty Leading the People"
Hokusai - "The Great Wave"
Stuart Davis - "Combination Concrete"
Kandinsky - "The White Dot"

64. **Roy Lichtenstein - "Energy"** - Courtesy Leo Castelli Gallery.
This is a Pop work done in the style of comic strips. FEEL the energy in its shapes and colors.

65. **Eugene Delacroix - "The Lion Hunt"** Art Institute of Chicago.
Cross Section of Red Cabbage.
Eugene Delacroix (1798-1863) was a Romantic painter, interested in exciting, sensational, or moody subjects. Delacroix traveled to Morocco with the French army and saw lion hunts. He used intense VERMILLION (red orange) and loose brush strokes to heighten the excitement of the lion hunt. Compare the rhythm of "Lion Hunt" to the nervous curves of the red cabbage. In both, DYNAMIC movement is created with curves.

66. **Jerry Van Amerongen - "How the Brain Works"**
Reprinted courtesy Cowles Syndicate, Inc. All rights reserved.
This humorous cartoon gives a vivid picture of the CONNECTING that our minds can do and the new ideas that can result. Art and Math are closely related.
"Mighty is geometry; joined with art, resistless." Euripides.

67. **RHYTHMS: Manhole Cover, Wood Grain, Shell, Fire Escape**
Ask students to find many more pictures and objects to add to a class bulletin board and display.

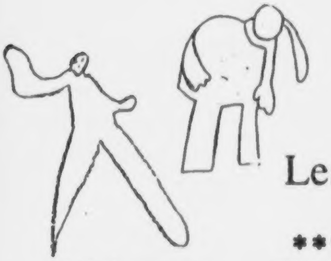
68. **RHYTHMS: Name in Bilateral Symmetry,** Student. **Concentric Circle Pattern,** Student,.**Cut Figure in Spiral Motion** - Student.
Refer to lessons for many more ideas to extend the learning involved in this theme.

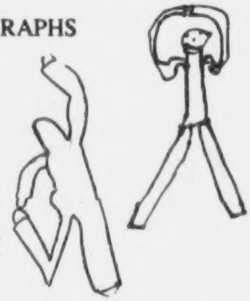
69. Hot Air Balloon. Domes of St. Basil Church,.Moscow. Spiral Staircase, Louvre.
Here are three NEW IDEAS. The domes of this remarkable church seem to be designed from artichokes.
Think about the NEW IDEA that produced a hot air balloon. It can be a symbol for the soaring possibilities of our minds and our power to THINK NEW.

Relate these other Wilton audiovisuals to this section:
ANIMALS, STILL LIFES, SPORTS AND GAMES, HORSES.

BULLETIN BOARDS IDEAS

DYNAMIC ACTION IN SPORTS
PERSPECTIVE IN PHOTOGRAPHS (Find interior room views from HOME magazines.)
LIGHT AND SHADOW IN PHOTOGRAPHS





Lessons:

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Subtheme A: BILATERAL SYMMETRY

1. FIGURE DRAWING K - 3
YOUR PROBLEM: Draw one of your classmates in many different poses. Look only for outline, not inside details. When you finish, add interesting details and color.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, markers or crayons.
YOUR AIMS: To let your eyes do the drawing - pretend you are a bug crawling along the edge you see. Keep your eye on your model and let your hand do what your eye tells it. To learn about body parts and the wonderful ways they move. To DRAW, not SKETCH. To fill your paper with many actions. To complete your composition with color and details.
CONNECTIONS: Look at a SKELETON - even a Halloween one will do. See the SYMMETRY. Feel your own shoulder bones, elbows, ribs, hip bones, knees. Your arm connects to your shoulder with a BALL JOINT - you can move it in all directions. Find a machine that has a ball joint. Compare the HINGE joint of your wrist, elbow and knee to a hinge on a door.

MORE IDEAS

2. FIGURE Cut figures directly in 9 x 12 construction paper from a posed model. Hold the sheet of paper up and start with the foot. Try to cut your figure as tall as the paper. (Let students get up and move to get a good view of the model.)

3. FIGURE Draw a self portrait, using another student as model, but completing it as yourself. Fill in the background with your favorite things.

4. IMAGINATIVE Invent an insect with six legs, head, body, wings,and patterns all over it. Look at science books or encyclopedia photos.

5. IMAGINATIVE Trace your scissors. Turn it into a monster.

6. IMAGINATIVE Draw an imaginary bird - from one side or front.
Think of all the parts - head, body, wings, feathers, tail. INVENT!! Use lots of color.

7. PERCEPTUAL DRAWING 4 - 6
YOUR PROBLEM: Draw the front view of a house that is BILATERALLY SYMMETRICAL. Add trees, bushes, fence to keep the symmetry.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper crayons or pencils.
YOUR AIMS: To LOOK closely at the house you choose to draw. DRAW WITH YOUR EYES. Let your lines flow - don't make sketchy lines. To balance all parts of your house by either CENTERING them or matching sides. To add many interesting details - window frames, window sills, flower boxes, bricks or clapboard, stairs. To design a garden, trees, fence gate, bushes in symmetry to complete your house.
CONNECTIONS: Learn as many ARCHITECTURAL words as you can. Do you know what CORNICE, STOOP, GABLE, EAVE, and TURRET mean? Find others and do a bulletin board of architectural vocabulary. Draw a picture for each term. Look for CLASSICAL and VICTORIAN styles, for SALT BOX and BUNGALOW. Make a class book of ARCHITECTURAL STYLES. Find books in the library about architecture. Invite an architect to visit your class to talk about BLUE PRINTS, ELEVATIONS, STYLES.

MORE IDEAS

8. PERCEPTUAL Draw fish. Learn parts - BODY, TAIL, FINS, GILLS, SCALES, EYE, MOUTH. Look at photos to see the great variety of fish forms. Draw heavily with crayon. Fill your paper with fish. Paint over with thinned watercolor for resist.

9. PERCEPTUAL-IMAGINATIVE Draw faces - round, oval, square, and design hair styles.

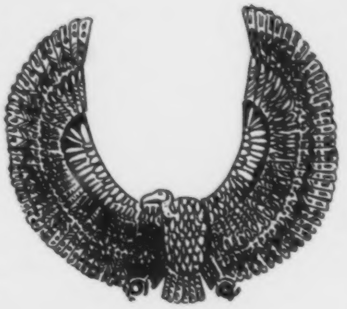
10. PERCEPTUAL Draw your shoes from the front. Do the right and left, noting the mirror difference.

11. PERCEPTUAL Draw a bilaterally symmetrical flower. Look for flower parts in a science book. Include stamen, pistils, etc.

12. PERCEPTUAL Arrange two still life setups - one SYMMETRICAL, the other ASYMMETRICAL. Draw from each one, using crayon or chalk.

13. PERCEPTUAL Do an X-Ray or TRANSPARENCY drawing of your lunch box, purse, or school bag. Decide what kind of balance you see.

14. DESIGN - COLLAGE K - 3



YOUR PROBLEM: Make a cut paper bird. Cut out many feathers and other details. Glue them in an overlapping pattern. Make your bird large enough to fill a 12 x 18 paper.

YOUR MATERIALS: 12 x 18 construction paper, scraps of construction paper or colored tissue paper, scissors, glue (for tissue, thinned glue in a dish and a paint brush to apply it).

YOUR AIMS: To decide on a front view that will show both wings, eyes, legs or aside view that will show only one. To use your IMAGINATION to invent a bird with bright colors and design. To OVERLAP many pieces for feathers, to add MANY details. To EXPERIMENT with many ways of arranging your pieces before you glue them down.

CONNECTIONS: Go to the library to find many pictures of TROPICAL BIRDS. Look for COLORS, SHAPES that are more exciting than the birds we see in the city. Think about why birds in the jungle are so brightly colored. Their colors actually HIDE them by CAMOUFLAGE among the flowers and foliage.

MORE IDEAS

15. CUTTING Make a bilaterally symmetrical totem pole design. Give each child a 9 x 12 or 12 x 18 sheet of construction paper. Fold it lengthwise. Cut on the edges that are AWAY FROM THE FOLD. Encourage much detail. Cut into fold line only for detail. Arrange several of the designs one above the other to make a class totem pole.

16. Do a bilaterally symmetrical design of your first name. Fold a piece of 9 x 12 paper in half lengthwise. Write your name large along the fold with chalk. Fold over and rub to press the chalk line on the opposite side. Draw each again and then begin designing around the forms, making both sides the same. Use paint or chalk. When finished, run a glue line over the names and press yarn into the glue.

17. Work with geoboards to make symmetrical and asymmetrical designs.

18. DESIGN - COLLAGE 4 - 6

YOUR PROBLEM: Design a butterfly with TRANSLUCENT wings (this means light can come through them.)

YOUR MATERIALS: 12 X 18 or 18 x 24 black construction paper, colored tissue paper, scissors, utility knives, glue, cardboard paper towel tubes, string.

PROCEDURE: Fold your paper in half and cut two wings on the fold to make the large top wings and the smaller bottom wings. Draw many shapes on one large and one small wing. Use a pointed scissors or a knife to cut away shapes, leaving black lines only. Trace the design on the other two wings, so that they will be SYMMETRICAL. Fill in open sections with colored tissue paper, applying thin glue lines on the black paper. Use a paper towel roll, painted or covered with paper, as the body. Hang butterflies from the ceiling.

YOUR AIMS: To repeat all design forms to make a SYMMETRICAL pattern. To cut and glue with CRAFTSMANSHIP.

CONNECTIONS: Look in encyclopedias and library books to find many examples of the beauty of butterflies. Learn about how their designs often protect them.

19. COLLAGE Cut many hearts from three colors of construction paper. Vary sizes, from 8" to 2". Cut some again inside, making outline forms. Arrange pieces in either a SYMMETRICAL or ASYMMETRICAL design on a 12 x 18 piece of construction paper. Glue neatly.

20. COLLAGE Design bilaterally symmetrical flowers with three colors of construction paper. Fold the paper, cut a petal design, stamen, stem and leaves. Overlap as you arrange the pieces on your mounting paper.

21. Learn the difference between ORGANIC and GEOMETRIC shapes. Choose one and do an asymmetrical design by repeating the shape many times, varying size. Let forms overlap. Color with crayon in TRANSPARENCY.

22. PAINTING K - 3

YOUR PROBLEM: Invent a BILATERALLY SYMMETRICAL creature from a paint line.

YOUR MATERIALS: 12 x 18 manila paper, 4 or 5 containers of tempera paint on a table, a large brush for each container, newspapers on table, crayons.

PROCEDURE: Fold the paper LENGTHWISE. Bring your folded paper to the paint table and paint a line down one side. Make it a wiggly or curving line. Fold the paper over and blot the line on the other side. Return to your desk and look at your SYMMETRICAL design until it gives you an idea. Use your crayons to make it into a strange and wonderful creature.

YOUR AIMS: To use your IMAGINATION. To add many interesting details to your painted design.

CONNECTIONS: Notice that the line you made blotted IN REVERSE. Look at your two hands. They are also REVERSE images of each other. What else can you find like that?

MORE IDEAS

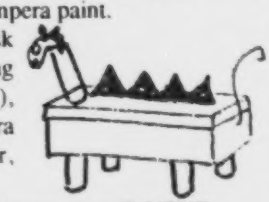
23. Design a mask in bilateral symmetry. Study African and South Sea Island masks. Choose one or two geometric shapes and repeat them in your design. Use dark construction paper. Draw with light chalk. Fill in areas with tempera paint.

24. Trace each of your hands three times on a 12 x 18 sheet of paper, letting the tracings overlap. Do your left hand on the left side, your right hand on the right side of the paper. Then paint in TRANSPARENCY - make each overlapping section a new color. Use three colors, painting many parts at a time with each.

25. Look at Georgia O'Keeffe's flower paintings. On 18 x 24 paper, draw one BILATERALLY SYMMETRICAL flower large enough to fill your paper. Put in many flower parts - petals, stamen, etc. Draw the whole composition with one light color of chalk. Then paint with tempera, letting the chalk lines show.

26. PAINTING - COLOR THEORY 4 - 6
YOUR PROBLEM: Paint your self portrait, showing the BILATERAL SYMMETRY of your face. Mix tempera paint to get your skin tone.
YOUR MATERIALS: 12 x 18 paper, tempera paints - RED, YELLOW, BLUE and WHITE in foam egg cartons (cut in half), foam produce trays for palettes, white chalk, brushes, cups for water, newspapers, pails for cleanup, mirrors for each student.
PROCEDURE: Use a mirror to draw the outline of your face, your neck and shoulders and your features with white chalk. Make it life size. Mix red, yellow, blue tempera in your palette to make a neutral brown. Lighten with white and continue to add color until you get a tone like your own skin. REMEMBER: no skin is white. All of us have MELANIN, the pigment that gives color to our skin. Only the amount varies. Then paint the whole surface of your face and neck. Add facial features with tempera when the surface is dry. Paint your hair. If it is black, get black tempera for it. You do not need black to mix your skin tone. Paint your clothes and the background in colors that accent your skin color.
YOUR AIMS: To LOOK at your features as you draw your face. Use a ruler to measure where your eyes are placed in your head. You may be surprised to find that they are in the center! To learn that the three PRIMARY colors - RED, YELLOW and BLUE - mix to make BROWN. To paint your portrait so that it tells something about yourself.
CONNECTIONS: Read in your science book about MELANIN. Find out what makes the amount of MELANIN vary in different people and races. Look at the shape of each person's face and discover how varied faces are - oval, round, square. Look for self por-traits by many artists. Talk about how they show themselves, the colors they use, the EXPRESSIONS on their faces.

27. SCULPTURE K - 3
YOUR PROBLEM: Animals are BILATERALLY SYMMETRICAL. Make an animal, using a shoe box as the body. Add head, legs, tail with cardboard tubes or paper. Complete your animal by gluing pieces of construction paper on it for ears, fur, etc. or paint it with tempera paint.
YOUR MATERIALS: Shoe boxes (ask at a shoe store) cardboard tubes, masking tape, utility knife (for the teacher), construction paper, scissors, glue, tempera paint, brushes, cups for water, newspapers, pails.



YOUR AIMS: To make an animal you know or to INVENT your own. To work with the tubes and box to attach body parts to your animal. Your teacher can cut slits for you to insert tubes. To finish your SCULPTURE with neat cutting and gluing or painting.
CONNECTIONS: Study the shapes of animals in science. Do you know why the giraffe's neck is so long?

MORE IDEAS

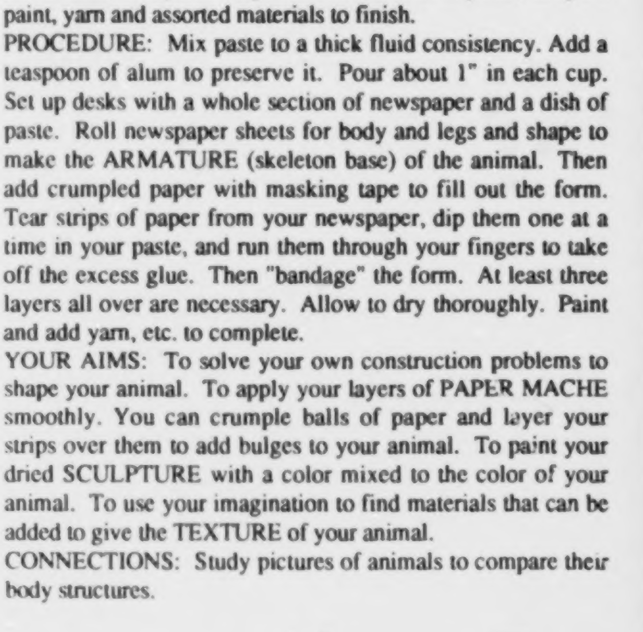
28. Design a Chinese fish kite. Use two sheets of 18 x 24 paper. Draw the outline as large as you can on the paper. Cut out two. Design the outside of each and glue the edges together, leaving the mouth open. Tie a string to the mouth and run with your kite to fill it with air.

29. Make a 3-D mask with 9 x 12 construction paper. Fold the paper lengthwise and cut the outside shape. Cut out eye shapes to fit your face. Then add to or cut away to complete the mask. Try curling strips of paper on your pencil to make hair. Attach string to sides for wearing.

30. Make a mobile of clouds as things. Use a branch of a tree. Hang it from the ceiling and attach each child's clouds to it with string. Learn BALANCE as pieces are added.

31. Cut folded paper animals. Use the fold as the back and cut body, head, legs. Spread the fold to make it stand. Add cut paper details.

32. SCULPTURE 4 - 6
YOUR PROBLEM: Construct paper mache animals from a newspaper base.
YOUR MATERIALS: newspapers - section for each student, masking tape, scissors, non-toxic wallpaper paste mixed by the teacher, margarine cups for distribution of paste, tempera paint, yarn and assorted materials to finish.
PROCEDURE: Mix paste to a thick fluid consistency. Add a teaspoon of alum to preserve it. Pour about 1" in each cup. Set up desks with a whole section of newspaper and a dish of paste. Roll newspaper sheets for body and legs and shape to make the ARMATURE (skeleton base) of the animal. Then add crumpled paper with masking tape to fill out the form. Tear strips of paper from your newspaper, dip them one at a time in your paste, and run them through your fingers to take off the excess glue. Then "bandage" the form. At least three layers all over are necessary. Allow to dry thoroughly. Paint and add yarn, etc. to complete.
YOUR AIMS: To solve your own construction problems to shape your animal. To apply your layers of PAPER MACHE smoothly. You can crumple balls of paper and layer your strips over them to add bulges to your animal. To paint your dried SCULPTURE with a color mixed to the color of your animal. To use your imagination to find materials that can be added to give the TEXTURE of your animal.
CONNECTIONS: Study pictures of animals to compare their body structures.



33. Use the method in lesson 32 or wire to make an armature for a human figure. Complete with paper mache.

34. Use brown paper lunch bags to make puppet heads. Emphasize symmetry of animal or human facial details. Use yarn, construction paper, buttons, etc. Make a dress to cover your hand. Have a puppet show.

35. Get wood scraps from a lumber yard. Design an asymmetrical sculpture from them, using hammer and nails or glue. Found objects could also be added. Paint pieces of wood with tempera.

36. Make an asymmetrical sculpture with slotted pieces of cardboard. Cut many varied pieces of corrugated cardboard, making a slit half way up the center of each. Let students select 5 or 6 pieces and arrange them in a sculpture form. Paint each piece.

37. Design a car from a shoe box. Add axles with dowel rods; add wheels, etc. Paint to finish.

38. Use a bleach bottle to make a mask. Cut it in half lengthwise. Add paper, yarn or paint.

39. Make a plaster cloth mask of your friend's face. Coat the face carefully with Vaseline. Cover hair with a shower cap. Cut plaster cloth into 1" x 2" strips. Dip strips into a dish of water one at a time and apply to the face, overlapping edges. Go around the face first, then fill in, leaving nostrils and eyes uncovered. Three layers are necessary. Allow about 5 minutes to dry and then carefully ease off from one edge. Finish any way the student chooses - with tempera paint mixed to face color, with decorative color, etc. (SEE MASK-MAKING programs in the WILTON catalog.)

40. Make individual mobiles using pieces of aluminum wire and string. Cut several shapes out of cardboard. Attach them with string, trying to balance the design.

41. Design and build a model of a bridge. Research kinds of bridges - draw, suspension, jack knife...

42. BOOKBINDING K - 6

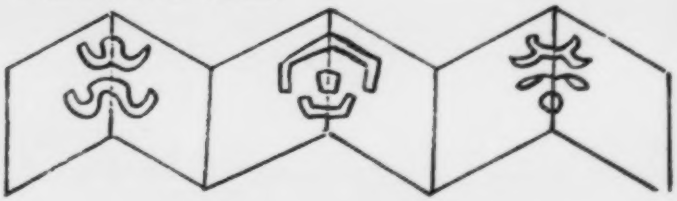
YOUR PROBLEM: Make an ACCORDION FOLD book of cut BILATERALLY SYMMETRICAL designs with poems written about each pair of designs.

YOUR MATERIALS: 4 sheets each of construction paper cut to 4 1/2 x 12", transparent tape, scissors.

PROCEDURE: Fold the sheets of construction paper in half. Cut into the two layers from folded or open side, leaving the top and bottom of edges mostly intact. Open the cut shape and decide what you have - a butterfly, insect, ABSTRACT shape. Think of a sentence or a poem describing it and write it across the unfolded design. When all four are complete, attach edges on the back with transparent tape to make an accordion fold book.

YOUR AIMS: To cut interesting patterns in your folded papers. To keep the edges solid so they can be attached. To use your imagination to write about your designs. To use CRAFTSMANSHIP to attach the sheets evenly and neatly.

CONNECTIONS: Books can be many shapes. This one has cut pages. Have you ever seen a POP-UP book? Think of other ways to make books.



43. Make the same kind of a book, but instead of cutting, place a few drops of tempera paint between the folds and blot. Add de- tails to the blots and write poems about your pictures. Try cutting shapes on folded paper and gluing them into the folds of your book pages.

44. PRINTMAKING K - 3

YOUR PROBLEM: Make a cardboard print like the Eskimo stone print by Kenojuak. Match both sides in BILATERAL SYMMETRY.

YOUR MATERIALS: oak tag (old file folders), cardboard tablet backs, scissors, glue, sheets of 9 x 12 paper for printing brayer, water base block printing inks, palette (a vinyl floor tile, acetate, or printers' aluminum offset master), newspapers, water.

PROCEDURE: Cut a symmetrical design from the oaktag. Cut two of each shape. Cut many small details to add to both sides. Arrange pieces and glue them on a sheet of cardboard. Use a BRAYER to apply block printing ink and press on another sheet of paper. Apply pressure with the side of the hand evenly before pulling the paper off.

YOUR AIMS: To make an exciting SYMMETRICAL design. Think of a bird shape, a face, a flower. To add many details to complete your design. To learn the process of PRINTMAKING.

CONNECTIONS: Find out more about the Eskimos and learn the meaning of the designs they make by cutting into a flat slab of stone. Notice that your print comes out in REVERSE. Since your design is SYMMETRICAL, it won't look any different!

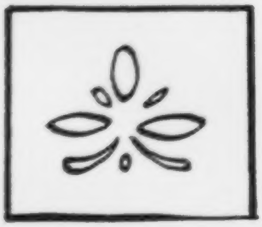
MORE IDEAS

45. Use your cardboard print to make a RUBBING. Place the block under a sheet of paper and rub over it with the side of a crayon or with chalk. The image will appear on your paper.

46. Bring in leaves and do rubbings. Arrange leaves on the desk with the veins side up. Look at their SYMMETRY. Lay manila paper over the leaves and rub with the side of a crayon.

47. Use finger paint directly on formica desk tops. Work with one hand to make an asymmetrical design. Lay a sheet of paper over the design and press to make a MONOPRINT. Then use both hands, moving them in symmetry. Print the results by laying a sheet of paper over the design and pressing.

48. PRINTMAKING 4 - 6
YOUR PROBLEM: Cut a stencil design and print a border pattern with it.
YOUR MATERIALS: stencil paper (or the backing sheets from mimeograph stencils) cut 4" x 6", stencil knives or scissors, small pieces of sponge (about 1" x 2"), plastic lids with a spoonful of tempera on them, 24" x 6" strips of paper, newspapers, water for cleanup, paper towels, dishes of water.



PROCEDURE: Cut a 2" high SYMMETRICAL design on folded paper. Trace your design in the center of your 4" x 6" stencil paper, staying away from the edges. (This is to prevent the sponge going off the edge and smearing the paper.) Cut the design out with a scissors or X-ACTO knife. Place your stencil on one end of the 24" strip of paper and press paint through with a small piece of sponge. USE PAINT SPARINGLY. Repeat the design all along the strip to make a border pattern. Check the underside of the stencil paper each time for paint smears. Clean it with a wet paper towel if paint has gotten under the stencil. Students can exchange colors of tempera and alternate for interest.
YOUR AIMS: To plan a pleasing SYMMETRICAL DESIGN for a border pattern. To cut the design IN THE CENTER of the stencil paper, staying away from the edges. To apply paint VERY LITTLE AT A TIME to avoid smearing. To measure spaces between prints to make an attractive repeat pattern.
CONNECTIONS: This stencil design can also be done with water base fabric paint on place mats. Purchase cotton fabric like Indianhead, which will allow threads to be pulled for fringed edges. Cut fabric into 12 x 18 pieces, prepare each piece by fringing, and mark places for stencils with light pencil marks before applying ink. Work with fabric on newspaper to absorb excess paint. Iron to set.

Lessons:

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Subtheme B: RADIAL SYMMETRY

49. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Imagine a sky full of hot air balloons. Draw it.
YOUR MATERIALS: 12 x 18 paper
crayons or oil pastels.
YOUR AIMS: To fill your paper with large hot air balloon shapes. To let some of your shapes go behind others. (only part of them will show.) To put different designs, full of color, on each balloon. To show the baskets and people in them below the balloons.
CONNECTIONS:
What makes a hot air balloon fly? Look at photographs and see the flame shooting up inside the balloon. The fire heats the air and makes it lighter than the air outside the balloon. Find out more! Look at the many beautiful RADIAL designs on the balloons.

MORE IDEAS

50. IMAGINATIVE Draw a spider web. Use heavy crayon lines and paint over with water color for resist. Make a spider, cut it out and hang it in front of your web.

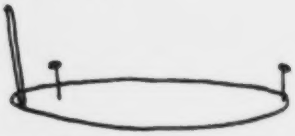
51. IMAGINATIVE The Mimbres Indians of our Southwest did many drawings in circle on their pottery. Look at some and then draw your own circle picture on a paper plate.

52. IMAGINATIVE Draw many circles, letting them overlap on your paper. Use a compass. Then color them, making each overlap a new color. This is called TRANSPARENCY.

53. IMAGINATIVE Draw spirals. Use three colors and overlap. Try holding two crayons together and draw.

54. IMAGINATIVE Draw a circle on your paper. What can it be? Add all the rest of the lines you need to make it into something. Then enjoy all the ideas that your classmates had.

55. PERCEPTUAL Look for the circles in your own eye. They are called the IRIS and the PUPIL. Take a partner and look CLOSELY at his/her eyes. On 12 x 18 paper, draw them VERY LARGE. Put in everything you see.



56. DRAWING - MATH RELATED 4 - 6
YOUR PROBLEM: Work with a partner to draw an ELLIPSE. An ellipse is a stretched out circle. Make several overlapping ellipses and finish with color in the spaces you make.
YOUR MATERIALS: 18 x 24 paper, large sheets of corrugated box cardboard, 2" nails, lengths of twine, pencils, chalks or crayons.
PROCEDURE: Start with a piece of cardboard under your drawing paper. Bring two nails up from under the cardboard about 6" apart. - Then tie a length of string to make a loop slightly larger than the 6" space. Loop it over the nails. Set a pencil in the string loop. Hold the pencil vertically and, while your partner holds the nails in place, draw it around the nails. You will get an oval or an ellipse. Change the space between the nails and make the loop larger or smaller and see how the ellipse changes. Place several ellipses overlapping. Fill in with color. Try finding GRIDS around the room and rubbing over them as you color in sections.
YOUR AIMS: To work with a partner to draw IN THE LOOP OF STRING - this takes CONTROL. To arrange an interesting COMPOSITION of ELLIPSES. To complete your design with a good placement of colors and rubbed textures.
CONNECTIONS: An ASTRONOMER named Johann Kepler, who lived from 1571 to 1630, discovered how to make an ELLIPSE. He also proved that planets revolve around the sun in ELLIPTICAL ORBITS. Find out more about him and about ASTRONOMY.

MORE IDEAS

57. SPACE Use a long sheet of 36" mural paper and make a mural of the planets in elliptical orbits around the sun. Add color and a space ship to make an exciting outer space scene.

58. FIGURE Make a figure move in spiral patterns. Have a student pose in an action gesture. Cut the figure from construction paper. Move it around on another sheet of construction paper until you have your dance movement planned. Then trace your figure over and over, moving it just a little at a time. The tracings can overlap or you can draw only behind your tracing. Make it look like a strobe photo. Finally, glue your figure somewhere in the movement.

59. DESIGN - COLLAGE K - 3

YOUR PROBLEM: Make 3-D flowers from construction paper. Cut petals and stamen. Roll them on your pencil to make them curl or fold out. Glue them on your paper so that they stick out from the background. Fill your paper with flowers.

YOUR MATERIALS: 12 x 18 colored construction paper scraps and smaller pieces of construction paper, scissors, glue, pencils for rolling.

YOUR AIMS: To INVENT many shapes for your flowers. To figure out several ways to make them 3-D. To arrange at least 8 or 10 flowers on your paper so that they fill the space...To glue neatly, so that parts of your flowers are raised off the background.

CONNECTIONS: Look in science books, encyclopedias and garden catalogs for pictures of flowers. Study the way the petals are shaped, how many petals there are. Look for STAMEN - the centers of the flowers. Often they are thin strips reaching out with POLLEN on their tips. Look at the film strip frame 20. Here is a new word - UMBEL. It means the stamen that come out like spokes of an umbrella. EVERYTHING CONNECTS!

MORE IDEAS

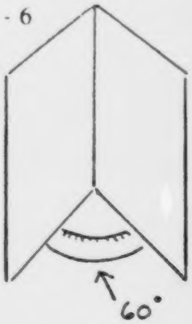
60. COLLAGE Cut snowflakes from white paper. Fold your paper diagonally. Then fold in thirds (or half if too difficult.) Cut into the folded edges without cutting them all away. Open to see the design.

61. Find pictures of many kinds of wheels and make a **COLLAGE**.

62. LETTERS Cut letters out of construction paper. Cut a rectangle and "see" the letter in it as in a box. Cut away the outline. Then finish by cutting the inside. Make a design of letters.

63. IMAGINATIVE Invent a machine using wheels. On 9 x 12 paper, draw one part of a machine. Write your name on the back of the paper and, after two minutes, pass each paper to the next person. Add another part to the machine you get. Keep this up until each child has drawn on each paper. Ask the child who started each design to decide what the resulting machine will do and write about it.

64. DESIGN - MATH RELATED 4 - 6



YOUR PROBLEM: Make a KALEIDOSCOPE, experiment with it, and then do your own cut paper kaleidoscope design.

YOUR MATERIALS: sets of two mirrors (about 6 x 8), duct tape to attach them, protractors, compasses, scraps of colored construction paper, scissors, spools, buttons, etc.
12 x 12 construction paper, glue.

PROCEDURE: Tape the mirrors on the back of the long edges. Use the protractor to set them at a 60 degree angle to make six reflections. Cut shapes from paper or set small objects in the opening to make beautiful designs. Experiment with designs in your mirror kaleidoscope. Use no more than 3 colors. When you have a plan, make a kaleidoscope design in cut paper. Draw a circle as large as your paper. Divide it into 6 radial sections by marking around the CIRCUMFERENCE of your circle with the RADIUS (the compass setting). Then cut six of each shape you plan for your design. Place them and glue them carefully. Think about overlapping shapes, cutting hollow shapes.

YOUR AIMS: To learn the beauty of mathematics. To choose colors and shapes that make a good design. Vary sizes, cut some NEGATIVE shapes, overlap. To use your compass carefully and measure accurately. To glue neatly - learn good CRAFTSMANSHIP.

CONNECTIONS: A shape with six equal sides is called a HEXAGON. It is the same shape that hornets use to make their nests and bees to make their hives. HEXAGONS are the shape used in GEODESIC DOMES. Snowflakes form in HEXAGONAL patterns. Look at frame 33 of the film strip.

MORE IDEAS

65. COLOR THEORY Make a class color wheel from swatches cut from magazines. Cut out a large circle and mount it on the bulletin board. Divide it into six sections. Label the sections RED, ORANGE, YELLOW, GREEN, BLUE, PURPLE. Bring swatches and place them where they belong. Assign individuals to glue sections.

66. COLOR THEORY Make a color wheel collage of one kind of object - clothes, cars, food, flowers, etc. Cut photos from magazines and arrange them in the color wheel order.

67. Design your own logo (your initials) in a circle. Use a compass to make the circle outline.

68. Use oil pastels on 12 x 18 dark construction paper to make a design of concentric patterns. Start from three places along the edges of your paper. Change colors as you do each inch of concentric pattern. Vary your design. Blend the oil pastels into each other. Fill the paper into the center.

69. Use a compass to design a rose window on black paper. Mark off six sections along the circumference with the compass. Divide again into 12 sections. Make arcs with the compass point set on the circumference. Change the radial length of the compass and do smaller circular designs. Cut out sections and glue colored tissue into them.

70. Make your own MANDALA. This is a Sanskrit word for "circle." Buddhists and Hindus make mandalas to represent the oneness of the universe. Your own personal mandala can contain symbols of your life. Select three or four images that can be symbols of you. Repeat them in concentric circles within your large circle. Use crayon, marker, or colored pencils.

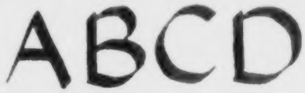
71. Invent a new means of transportation using wheels. Design it, build a model, and plan an advertising campaign to sell it.

72. Do a design based on the many circular rides at a carnival.

73. Use your compass to design a manhole cover. Look around at the many interesting ones on the street.

74. Design a shingle for a shop, like the medieval shingles. Decide with the class on all the shops you would need in a village. Each student can make one, so you will have an entire village's needs served.

75. Work with circles and straight lines to design an alphabet.



76. PRINTMAKING K - 6
YOUR PROBLEM: Use circle objects to do a found object printing. Start at one edge of the paper and move to another, stamping the object all along.
YOUR MATERIALS: many circle forms - soda cans, spools, corks, pieces of dowel rods, cardboard tubes, film and adding machine spools, etc., plastic lids with 2" squares of cloth as a stamp pads, spoonful of tempera paint in each dish - children can trade colors, 12 x 18 or 18 x 24 paper, several layers of newspaper under the paper as cushioning.
PROCEDURE: Apply paint to the object, making sure it is not too thick. Start at one edge of the paper and stamp the object. Re-ink as often as necessary, continuing to stamp a path to any other edge. (It can curve as it moves.) Use several different circle objects and exchange colors to make several paths.
YOUR AIMS: To make a RYHTHMIC PATTERN with the circle objects. To ink the objects carefully, avoiding too much paint. To work with CRAFTSMANSHIP, watching fingers and smudges.
CONNECTIONS: Look for rhythmic paths in the flight of birds, the waves in water, the weather maps on TV - where else? Look for circle patterns in things all around you. Start a bulletin board of circles - toy wheels, lids, flowers, pictures of circular things.

MORE IDEAS

77. Cut a large fish shape and use the same circle objects to print scales on it.

78. Bring crocheted doilies or paper doilies and do rubbings with them under your paper. Overlap, use three colors.

79. Design a block for printing. Use styrofoam from produce trays. Cut off edges and draw on the styrofoam with a ball point pen. Ink with a brayer and print. Use a theme of wheels.

80. PAINTING - COLOR THEORY K - 3
YOUR PROBLEM: Make class COLOR WHEELS in three sections and make beautiful paintings.
YOUR MATERIALS: 12 x 18 white paper, tempera paint distributed in halves of foam egg cartons, brushes, cups for water, newspapers, pails.
PROCEDURE: Divide the class in three groups. Give each group two PRIMARY colors and white - red and yellow, red and blue, blue and yellow. Ask them to mix as many new colors as they can with their colors. Make the SECONDARY color - orange, green or purple. Then change it by adding small amounts of each primary.
IMPORTANT: Do not use water on your brush except to wash it out. If you brush most of the paint on the paper, you can dip into another color neatly. Water just thins and wastes paint. Then begin adding white to lighten colors. Fill the paper, making an interesting painting. Combine the finished paintings into sets of three - one from each group - to form color wheels. See manual for classroom distribution and cleanup suggestions.
YOUR AIMS: To learn how to mix many colors. To combine shapes of these colors on your paper to make a beautiful COMPOSITION. To learn how to work carefully with paint and to work together to clean up.
CONNECTIONS: By mixing only two PRIMARIES, you got all bright colors. Now mix all three and discover that you get a brown color. You get this NEUTRAL color if you mix COMPLEMENTARY colors -RED and GREEN, BLUE and ORANGE, YELLOW and PURPLE.

MORE IDEAS

81. Paint flowers, giving them UMBEL or STAMEN. Paint fireworks exploding. They form UMBELS too.

82. Look at Renaissance paintings done on circular canvases. Cut out a large circle and paint your family in it.

83. PAINTING 4 - 6

YOUR PROBLEM: Work in groups of 5 or 6 students to design and paint a circle mural in the style of Frank Stella.

YOUR MATERIALS: 36" mural paper cut into 5 foot pieces sheets of cardboard underneath. (Get some from furniture stores.), 2" nails, string, pencils, tempera paint, brushes, cups for water, newspapers, pails for cleanup.
PROCEDURE: Place the sheets of mural paper on top of sheets of cardboard. Bring up a nail where you want the center of a circle. Tie string to it and tie a pencil to the other end at the place where you want to draw the circle. One student should hold the nail firm while another draws with the pencil held straight up. Repeat this, changing the length of the string, to make CONCENTRIC CIRCLES, ARCS, RADIAL LINES. When the design is complete, paint the mural in bright colors. You might assign groups to do just concentric circles, just arcs, etc.
YOUR AIMS: To make a HARD-EDGE painting. This style of painting started in the USA in the 1960's. Flat areas of color are placed next to each other without mixing them. To work in teams to plan interesting designs. To discover the beauty of mathematical form. To mix colors that work well next to each other. To apply paint in the HARD-EDGE style - smooth and with sharp edges.
CONNECTIONS: Learn more in mathematics about CONCENTRIC CIRCLES, ARCS, RADIUS AND DIAMETER. Experiment with your compass to make many circular patterns.

MORE IDEAS

84. COLOR THEORY Paint a food color wheel. Assign six groups one color and have them list all the foods of that color. Have each student select one food, paint it and cut it out. Assemble all into a large color wheel.

85. COLOR THEORY Do another painting using all three primaries and white. See how many variations of NEUTRAL COLORS you can mix. Lighten them with white to make tans.

86. SCULPTURE K - 3

YOUR PROBLEM: Blow bubbles to make spheres.
YOUR MATERIALS: flexible wire (stove-pipe wire), dishes, detergent, water, glycerine, string.
PROCEDURE: Twist a 6" length of wire into a loop with a short handle. Design larger wire frames for large bubble shapes. Try circles and other shapes. Twist the wire and allow a handle. Make a bubble solution with dishwashing detergent and water. Try adding a few drops of glycerin. It will make the bubbles last longer. Dip your frame in the solution and pull it through the air. Keep inventing new frames. Wrap string around your wire loop to make the water solution hold better.
YOUR AIMS: To experiment with bubble making to get SPHERES and long CYLINDERS. To INVENT new frames - squares, triangles, etc.
CONNECTIONS: Look for rainbows in your bubbles. Do you know why they form? Find out. Try using a drinking straw to gently touch the bubble and blow another one inside

MORE IDEAS

87. Make a mask with aluminum foil over your face. Press into all the parts. Then paint the mask with tempera paint mixed with a little detergent to make it stick.

88. SCULPTURE 4 - 6

YOUR PROBLEM: Make a globe with paper mache over a round balloon. Use at least three layers of paper mache. When dry, paint it to show continents and oceans.
YOUR MATERIALS: round balloons, newspaper, non-toxic wallpaper paste mixed by teacher, margarine cups for distribution, tempera or acrylic paint, brushes, cups for water
PROCEDURE: Arrange each desk with a whole section of newspaper and a cup of liquid paste. Blow the balloons to the desired size. Begin tearing strips of newspaper, dipping them in paste and "bandaging" the balloon. Apply at least three layers all over, smoothing down edges. Paint when it is thoroughly dry.
YOUR AIMS: To work with CRAFTSMANSHIP to make a strong sculptural form. To draw and paint the continents and oceans on your globe.
CONNECTIONS: Learn from your geography how the continents and oceans were formed. Have they changed through time?

MORE IDEAS

89. Make a sphere over a round balloon. Cut it in half and use a HEMISPHERE to make a domed building.

90. Make spheres over round balloons with paper mache and create a whole planetary system to hang from your classroom ceiling.

91. Make a sundial. Learn about its origin. Take yours outside and see if you can tell time.

92. Build a ZOETROPE. This is a form of animation. Get a 5 gallon ice cream container from an ice cream shop. Cut eight 3 inch by 1/2 inch slits vertically about 3 inches from the top. Set it on a lazy susan. Then cut 3" strips of paper long enough to fit around the inside of the container. Mark your strip off into 2" sections and draw something changing in the sections -getting larger or moving. Set it in the Zoetrope and spin while you look in the slits. You will see a "movie".

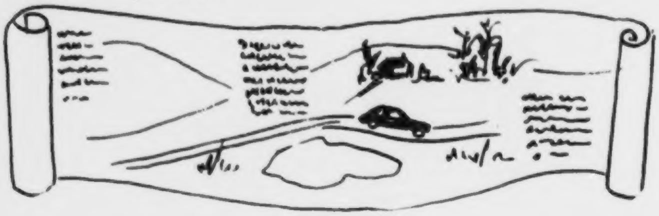
93. BOOKBINDING K - 6

YOUR PROBLEM: Make a scroll book about a trip you have taken or would like to take. Plan to tell the story and illustrate it with a continuous scene. Look at Japanese scroll paintings.
YOUR MATERIALS: mural paper cut into 9" strips of desired lengths, or shelf paper, copier roll paper, etc., crayons or markers.
PROCEDURE: Teacher will prepare paper to desired width and length. Write a story about traveling in your language arts class. Plan a designed title. Begin lettering your story and

draw the opening scene. Try to make your drawing a continuous picture of your travel. Letter the story above or below the drawing. -.(4 - 6) Use reference books to find details about the place you are describing.

YOUR AIMS: To illustrate your story with many interesting details. To COMPOSE the space by combining story and picture. To make your scene continuous as your story is told. - (4 - 6) To use overlapping forms and smaller forms in the background to show distance.

CONNECTIONS: Visit a museum to see Japanese scroll paintings, or find books in the library about them. Write about countries you are studying in geography. Try to use as many TOPOGRAPHIC words as you can (plateau, plain, valley, mountain, peninsula, etc.) Learn about scroll books. They are one of the earliest book forms. What kinds of scroll books have you seen?



94. FIBERS K - 3

YOUR PROBLEM: The sun is a most important CIRCLE. People have always made images of the sun, giving it a face and showing its heat and the joy it gives us. Stitch your ideas of the sun on a piece of burlap or mesh.

YOUR MATERIALS: 12" squares of burlap or rug mesh, yarn and 3" yarn needles, scissors.

PROCEDURE: Draw a circle on your burlap with light chalk. Use a crayon on mesh. Make it as large as your material. Stitch your circle and then stitch on eyes, nose, mouth, eye brows, cheeks, and any other details you can think of. Keep your stitches no longer than 1/2 inch. Learn how to do a BUTTON HOLE stitch, a DAISY stitch. Invent some new stitches. See manual page 177.

YOUR AIMS: To keep your fabric flat by not pulling too tightly as you stitch. To use several colors to make a beautiful design. To use your power to THINK NEW to invent stitches.

CONNECTIONS: Look for Mexican sun designs. Find many more in your library. Many people in times past thought of the sun as a god. Why do you think they did?

MORE IDEAS

95. Stuff an 8" length of nylon stocking with fiber fill and tie both ends. Then use a needle and sewing thread to make features for a face. Bring the needle under the fiberfill from one side of the nose to the other and pull the thread to make the nose stick out. Do this for all the features. Use yarn to make hair. Cut out a body shape from two pieces of fabric. Sew them together all around except at the neck. Turn it inside out and stuff it. Sew the head into the neck. Add hands and feet cut from cardboard.

96. FIBERS 4 - 6

YOUR PROBLEM: Make a woven MANDALA on a circle loom from aluminum clothesline wire. Wrap the circle of wire with yarn. Then string a warp across and weave around in spider web fashion or weave into a few lines at a time.

YOUR MATERIALS: 8" metal loops or aluminum clothesline wire cut to make 8" circles assorted yarns, scissors, 6" plastic weaving needles

PROCEDURE: Wind one color of yarn around the loop many times to cover the loop. With the needle, begin WARPING the circle - sew into a loop of yarn and cross over to another point on the circle. Do this many times, building a pattern of lines. With another color of yarn, begin weaving into the WARP -either going around the edge of the circle or weaving across lines. Use a variety of colors and thicknesses of yarn if you have them.

YOUR AIMS: To make your own personal MANDALA. To understand the alternating pattern of weaving. To discover the many ways this kind of a design can be made. To weave tightly and make an interesting pattern. To invent new ideas for your design - try tying in fringe pieces.

CONNECTIONS: Read about MANDALAS. This is a SANSKRIT word meaning MAGIC CIRCLE. MANDALAS have been used for many thousands of years in Oriental countries for RITUALS and as SYMBOLS of the COSMOS and of a person's relationship to his/her inner self. .Navajo Indians use MANDALAS. Find out more.

Look at woven patterns in fabric. How does the circle weaving differ?

ANOTHER IDEA

97. Weave on a plastic coffee can lid. Slit the raised edge and string a warp across the top of the lid. Weave into the warp with yarn and a plastic needle.

Lessons:

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Subtheme C: REPEAT PATTERN

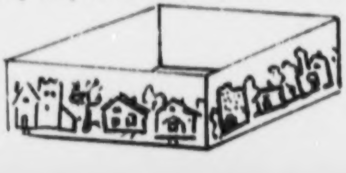
98. PERCEPTUAL DRAWING K - 3

YOUR PROBLEM: Look at the RHYTHM of a block of houses. Draw four houses and trees between them to make a street. Attach four students' drawings together to make the block, taping the edges on the back to make them stand up. Make a "city" of these blocks.

YOUR MATERIALS: 12 x 18 heavy construction paper cut into 6 x 18 strips, crayons or markers, masking tape.

YOUR AIMS: To look at the patterns of the houses on your block. To space your paper and draw the houses, putting in many details. Try to fit four houses on your "street." To combine the class drawings into several blocks to make a town.

CONNECTIONS: There are REPEAT PATTERNS all around us. Look at a city map to see how the blocks form a repeat pattern.



MORE IDEAS

99. IMAGINATIVE Draw your favorite section of the supermarket. Make rows of the food containers you like.

100. MEMORY Fold a 12 x 18 sheet of paper into 3" sections. Draw your favorite toy in every other section, like a checkerboard. Color the squares in between with one color.

101. FIGURE Draw a marching band. Have a student pose and draw a side view of someone playing a musical instrument - a drum, saxophone, etc. Draw a row of marchers across your paper.

102. MEMORY Draw a city skyline, making many buildings with repeat rows of windows. Add street, cars, etc.

103. PERCEPTUAL DRAWING 4 - 6

YOUR PROBLEM: Draw zebras, making their coats a POSITIVE-NEGATIVE pattern. Add a background of trees and color them in another POSITIVE-NEGATIVE pattern.
YOUR MATERIALS: 12 x 18 paper, pencils, black markers, photos of zebras.
YOUR AIMS: To study the beautiful repeat of lines on zebras. To find the POSITIVE-NEGATIVE pattern in trees and grass. To plan your own drawing into an exciting composition by combining both patterns. To completely fill your paper with black-white pattern.
CONNECTIONS: Why do your think zebras have stripes? Could they hide in their environment because of them? Find out more about how animal colors and patterns hide them by CAMOUFLAGE.

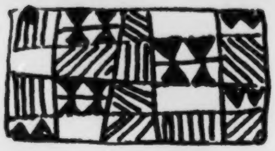
MORE IDEAS:

104. IMAGINATIVE Think of other animals that have POSITIVE-NEGATIVE patterns and REPEAT patterns. Draw a tiger or a leopard as large as your 12 x 18 paper. Draw tall grass and trees that blend in with its pattern and hide it.

105. FIGURE Cut a figure of a posed model from a sheet of 9 x 12 construction paper. Keep the NEGATIVE - the background piece. Do two or three of these and arrange both POSITIVE (figures) and NEGATIVE (backgrounds) on an 18 x 24 sheet of paper. Add other lines with markers if you like - maybe the outline of another pose.

106. PERCEPTUAL Arrange a row of bottles. On a 12 x 18 sheet of paper, draw NOT the bottles, but the SPACES IN BETWEEN - the NEGATIVE spaces. If you look hard, you will end up with drawings of the bottles!

107. PERCEPTUAL Draw the repeat lines of hair. Look at the back of your neighbor's head. Find the repeat of wavy lines, straight lines (follow each one to see how they curve on the head), tight curly lines. Draw the head as large as your paper and use a pencil or a fine line marker to fill it with fine lines. LET YOUR EYES DO THE DRAWING. Your hand just follows what your eye sees. Don't make SKETCHY lines. Let your pencil flow with the lines of the hair.



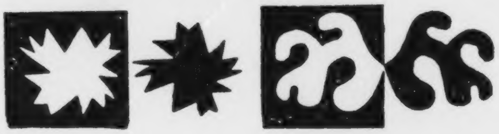
108. DESIGN K - 3

YOUR PROBLEM: Make a TAPA CLOTH design, like those of the African tribes and the South Sea Island people.
YOUR MATERIALS: 18 X 24 pieces of brown kraft paper thinned black tempera paint, newspaper, pail of water and sponge, black, brown and white crayons, chalks or oil pastels.
PROCEDURE: Wet the pieces of kraft paper with a sponge and thin black tempera paint. Crumple them and squeeze out the water. Spread them on the newspaper to dry. Draw a black, brown and white geometric design to entirely fill your paper. Start with black and draw lines down and across your paper. Vary the spaces between them. Then draw white and brown line designs in each section.
YOUR AIMS: To make an exciting FREE REPEAT PATTERN. To fill the entire paper. To learn about the people who design TAPA CLOTHS.
CONNECTIONS: Tapa cloth designs are made on BARK CLOTH. Learn more about this. People in Africa and the South Sea Islands make cloth from the inner bark of trees, soaking and beating it to make a firm surface. Look for examples of these lively designs.

MORE IDEAS

109. Look at several plaids. Design your own with horizontal and vertical lines. Count the number of each color so your pattern repeats.

110. Give every child a 4" square of construction paper. Cut a shape from the inside of the square, leaving the outside shape of the square. Mount all of the pieces on a bulletin board, alternating POSITIVE (those cut out) and NEGATIVE (the piece that is left) in a checkerboard pattern.



111. CUTTING Do a paper weaving. Start with a 12 x 18 piece of colored construction paper. Make several cuts lengthwise from one edge to one inch from the other edge. The lines can curve or they can be straight. Then cut strips of another color on the paper cutter. Weave them from top to bottom of your paper, starting one OVER and the next UNDER the first strip. Seal the ends on the back with transparent tape.

112. CUTTING Do paper weaving in a large cut shape of a fish. Make straight vertical cuts into the body and weave strips across them.

113. Look at the score of a musical composition, and see the repeat of notes. Draw five lines on your paper for a staff and design your own RHYTHM. Measure 4/4 time by drawing a line after each four notes. Then play your composition on a piano.

114. Look at the design of Indian blankets. On an 18 x 24 sheet of drawing paper, design your own Indian blanket. Use rows of triangles, squares, zig zag lines, etc. Fill the sheet with rows of design. Press very hard with your crayon as you draw. Then paint over the whole design with thin tempera or watercolor to get a RESIST effect. Punch holes along the two short edges and tie pieces of yarn in them for a fringe.

115. Plan a repeat design on a piece of graph paper. Count your squares carefully to repeat your design.

116. Invent a building that looks like an ear of corn.

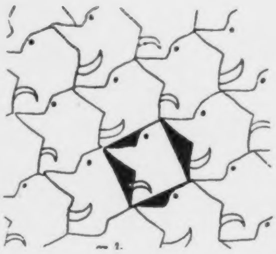
117. Cut an exact square from a 9 x 12 piece of construction paper without using a ruler. (Let students solve it - fold diagonally to make all sides equal.) Then make fourths out of the square. Fold one fourth into eighths and cut. Fold another into halves and cut. Fold another into fourths and cut. Then use all the pieces you have made and make a design on another sheet of paper. As you arrange the pieces, let the corners of them touch. Trade a few pieces with a neighbor for color variation.

118. Create a pattern of diagonal lines on a 12 x 18 paper with a ruler. Then design into each space with a different repeat pattern.

119. Draw an organic shape - an apple, pear, bottle, light bulb.. Cut out the shape and use it as a pattern. On a 12 x 18 sheet of paper, trace it over and over, placing each one touching the next. Look at the shapes in between. Add color.

120. COLLAGE Find many photos of modern buildings with rows of windows in magazines. Cut out just the buildings and arrange them to make a collage. Glue in place.

121. DESIGN - MATH RELATED 4 - 6



YOUR PROBLEM: Do a TESSELLATION design. Tessellating shapes are those that leave no space between them when they are placed next to each other. Squares tessellate. Circles do not.

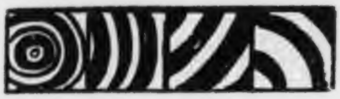
YOUR MATERIALS: 12 X 18 paper, piece of oak tag (old file folders), ruler, pencil, eraser, scissors, markers.

PROCEDURE: Start with a 2" square. Change the top line by drawing it out into a new shape. Then do the same to the bottom line, but draw into the square EXACTLY THE SAME as the top line. Cut out your new shape and use it as a pattern. Start at the top left corner of your 12 x 18 paper and trace shapes, letting the edge of one be the edge of the next. You can fill your paper. Then think of what your shape might be and add details - head, clown...You can make your design more intricate by changing the other two sides of your square. Plan it on oak tag, cut it out and use it to trace.

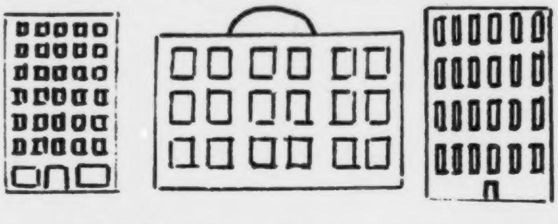
YOUR AIMS: TESSELLATIONS are mathematical forms. They must be measured and drawn VERY CAREFULLY, matching every edge. To fill your paper with the design. Trace it in vertical rows putting rows right next to each other. Try flipping the design in alternate rows. To use your imagination to decide what your shape could be and them to add face or body or animal form to create it.

CONNECTIONS: Tessellations are found in many places. The tiles in your bathroom tessellate. Mosaic designs on the walls of Arabian MOSQUES tessellate. Find out what kinds of shapes will tessellate. EQUILATERAL TRIANGLES will tessellate in ROTATION. You can tessellate ISOCELES triangles or RIGHT triangles by FLIPPING the pattern over. Try these. Look for more tessellations done by M.C. Escher. He was a mathematician who saw the beauty in mathematical shapes. Find out about his METAMORPHOSIS designs. These are tessellations that gradually change into new shapes.

122. MATH RELATED Remember the lumber truck in the audiovisual? Measure 3" squares on a sheet of 12 x 18 paper. Draw the lines. Then use a compass to draw concentric circles in each square. But make the center point different each time. Sometimes the center should be out of the square.



123. MATH RELATED Make a MATH MULTIPLES METROPOLIS mural. Give each student two pieces of different colored construction paper. Assign a multiple to each student (larger ones, from 6's up). Ask them to design a building with exactly that number of windows. Think about proportions of windows as a means of making a taller building (1" x 2"). Decide on the size windows you want and carefully mark off all four sides of one sheet with a ruler to make the windows. Draw lines and cut carefully. Then arrange the windows on the second sheet in the pattern of your multiple and glue. When the buildings are finished, arrange them on a long piece of mural paper. Plan streets, trees, people, cars.



124. MATH RELATED Invent a board game. Use a checkerboard pattern or make a path of spaces. Make markers, cards, and whatever else your game needs. Play it.

125. MATH RELATED Measure 2" squares on a piece of 12 x 18 paper. Use your ruler to design the first square with diagonal lines into the corners. Repeat your design in every square. Plan the color pattern you want and repeat it.

126. CUTTING Expand a square into an OP design. Start with a 4" square of black paper and a 9 x 12 piece of white paper. Start cutting shapes from the black. Lay each piece on your white paper, keeping them in order as you cut. Arrange them with just a little white showing between them and glue down.

127. Look at a solid state or computer chip and see the intricate design. Design one of your own in crayon. Press heavily and use watercolor over it as a resist.

128. PAINTING K - 3

YOUR PROBLEM: Listen to a recording of music. Beat out the rhythm with your hands. Then choose three colors and paint the rhythm. Fill your paper.

YOUR MATERIALS: 12 X 18 paper, tempera or watercolor paints, brushes, sponges, cups for water, newspapers, tape recorder or record player and two musical recordings.

YOUR AIMS: To hear the LINE PATTERNS and RHYTHMS in music and show them in painted lines. To listen with your ears AND your eyes. To choose colors and movements that seem to express the music.

CONNECTIONS: Wassily Kandinsky, a Russian artist who lived in the first part of the 20th century, began painting the music he heard. His style is called ABSTRACT or NON-OBJECTIVE painting.

129. PAINTING 4 - 6

YOUR PROBLEM: Feel your pulse beat. Paint its rhythm, repeating and filling the paper with color. Try applying paint with a sponge, stamping or rubbing.

YOUR MATERIALS: tempera paint or watercolors, brushes and sponges OR chalk pastels, 12 x 18 paper.

YOUR AIMS: To listen to your pulse beat and hear its regular rhythm. To choose colors that show how you feel. To make a beautiful pattern.

CONNECTIONS: Look at frame 43 of the audiovisual. This line is an EKG. Find out what those letters mean and how doctors get this pattern of your pulse beat. Can you see the CONNECTION to the marching band? Listen to John Philip Sousa marches.

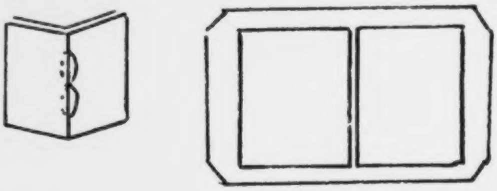
130. BOOKBINDING 4 - 6

YOUR PROBLEM: Make a sewn binding book of patterns all around you. Use one SIGNATURE (16 pages made from 4 folded sheets.)

YOUR MATERIALS: 4 sheets of 12 x 18 white paper for each student, 2 pieces of 9 x 12 cardboard for each student, 1 piece of 12 x 18 colored paper for each student, cotton fabric 16 x 24 for each student, sewing needles and white button-hole thread, scissors, glue.

PROCEDURE: Fold the 4 sheets of paper and number the pages 1 to 16 with pencil. Plan the contents and the title of your book, allowing page 1 for title, page 2 blank, page 16 blank. Decide on the words and the designs on each page.

SUGGESTION: With a title like PATTERNS ALL AROUND ME, each page could be another pattern - a flower in RADIAL SYMMETRY, an automobile in BILATERAL SYMMETRY, a box of oranges in REPEAT PATTERN, etc. Complete the designing of all pages before sewing. To sew, assemble the four sheets and add the colored sheet on the outside. Put about 24" of thread on your needle. Bring the needle through the sheets at the center from the outside of the end sheet. From the inside center go to 1" from the top edge. Bring the needle through to the outside. Go back in through the center hole and bring the needle out again 1" from the bottom edge. Tie the ends of the thread at the center back. Make the cover by placing the two pieces of cardboard on the fabric, allowing about 1/4" between them. There should be about 2" all around the cardboard. Glue the pieces to the fabric. Cut the corners of the fabric (see diagram), bring the corners over and glue neatly on the inside, starting at the corners. Attach the signature to the cover by gluing the colored sheets on the inside cover as end sheets.



131. SCULPTURE K - 3

YOUR PROBLEM: Collect tooth paste cartons and other small containers. Find the glued edge and take them apart. Draw on the inside to make a building with rows of windows. Glue together again inside out. Make a city out of the class buildings.

YOUR MATERIALS: paper tubes, tooth paste, tea, aspirin and other small cartons, glue, markers, large cardboard base for city, construction paper, scissors for streets.

YOUR AIMS: To see the REPEAT PATTERNS in building windows. To separate and glue carefully to reverse cartons. To design even rows of windows on your cartons. To work together to design a city. Think about the sizes of cartons and decide what they will be - houses, tall buildings, school, shopping center, etc.

CONNECTIONS: Did you ever think of the buildings in your city as boxes? The shapes of many modern buildings are often just that.

MORE IDEAS

132. Collect cardboard tubes and paint designs on them. Then glue them together in clusters.

133. Make a toothpick sculpture. On waxed paper, glue toothpicks into many triangles. Then attach the triangles to make a sculpture. Use quick-drying cement. Remove the waxed paper when finished.

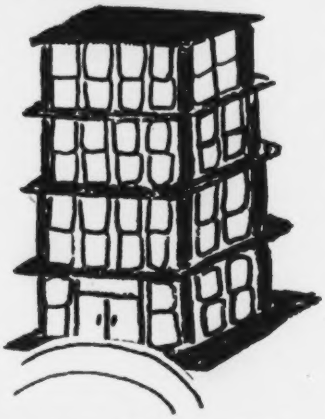
134. Cut many 1" or less sections of cardboard tubes. Arrange them on a backing sheet of cardboard to make a RELIEF SCULPTURE. Cut into some and let them intersect. Glue them on the backing sheet.

135. Make a cut paper relief design. Fold a 9 x 12 sheet of construction paper into four sections. Cut slits in an even pattern along the folds. Then bend the slits out to let light through. Bend around and glue into a cylinder.

136. SCULPTURE 4 - 6

YOUR PROBLEM: Construct your own high rise out of hamburger containers. today's MODULAR buildings have rows of windows in different patterns of repeat - 4 rows of 3 windows, etc. Work in teams of 4 or 5 students to plan and construct your own high rise.

YOUR MATERIALS: many foam hamburger containers, carefully cleaned, foam egg cartons and produce trays cardboard towel tubes, utility knives, scissors, paper punch, large sheets of cardboard or large cartons, glue, nails, wire, duct tape, masking tape, and whatever works to fasten parts.



PROCEDURE: Collect at least 40 hamburger cartons for each team. Start with sheets of corrugated paper or a large box to shape the walls. (These sheets could also become floors with tube separating them. Arrange the open cartons either facing in or out on the four sides of the building as windows. Attach with wire by punching nail holes, glue or tape them in place. Design a roof (a pool?), door, entrance drive, etc.

YOUR AIMS: To solve the construction problems you find by using your power to THINK NEW. To design an interesting building. Think about rows of 2 windows across the side or down the side. To use good CRAFTSMANSHIP in completing your building.

CONNECTIONS: MODULAR architecture means designs made from repeated units. Learn about REINFORCED CONCRETE (this is concrete with steel rods cast in it) and ways to PRECAST modules of a building and then weld them together right into the structure. Find pictures of PRECAST buildings. Ask an architect to come and talk to your class about how buildings are designed and constructed.

137. FIBERS K - 3

YOUR PROBLEM: Patchwork quilts are also REPEAT PATTERN. Make a class patchwork quilt.

YOUR MATERIALS: several yards of white fabric cut into 12" squares, fabric crayons, electric iron, brown kraft paper OR yarn and needles.

PROCEDURE: Draw a line around the edge of each square 1" from the edges to allow for sewing. Draw with fabric crayons or ordinary crayons on the fabric. Choose a theme - spring, food, birds, flowers, etc. - Iron finished squares with a piece of kraft paper over them. For stitching, prepare the squares with a 1" margin and draw a design with a pencil. Use needle and yarn to stitch the design. To make a continuous line, do a running stitch and them go back with the needle and stitch in the spaces.

YOUR AIMS: To plan a design that fits well in the square and fills the space. With fabric crayons, to apply enough color to make rich design. With yarn, to plan a design of at least three colors. To keep fabric flat by not pulling stitches too tightly.

CONNECTIONS: Look at patchwork quilts to find out about how they are made.

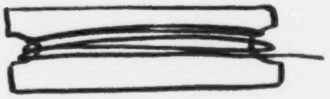
138. Do a strip weaving with four or six straws. Thread 24" lengths of yarn through the straws and tie the ends at the top. Begin to weave with yarn and a plastic needle, pulling the threads up as you weave. When finished, tie the other end. → The straws will be out when you are finished.

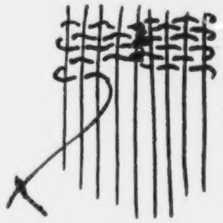
139. FIBERS 4 - 6

YOUR PROBLEM: Weave on a cardboard loom. Plan a design that REPEATS rows of color. Or count the lines of your WARP and alternate two colors across the weaving.

YOUR MATERIALS: heavy cardboard pieces 5 x 8 inches, string for WARP (Don't use yarn; it stretches.), assorted colors and textures of yarn, 6" plastic weaving needles OR shuttles cut from cardboard, ruler, pencil, scissors.

PROCEDURE: Measure and mark 1/4" spaces along the two 5" sides. Cut into each mark about 1/2". Then WARP it with string. Tie the end of the string to the upper left slit and run the string back and forth through each slit, STAYING ON THE FRONT OF THE LOOM. Give each student about 2 yards of yarn at one time and a 1" x 3" piece of cardboard as a shuttle. Cut into each 1" end and wind the yarn around the shuttle. Use a ruler to weave in and out of the warp. Turn the ruler on edge to open the strings and run the shuttle through. Run the ruler in alternate lines and repeat. To alternate colors in one row, use the weaving needle to weave across only 7 or 8 lines of warp. Do several rows of this and then weave into the next set of warp lines, catching the last line of the first section each time. When the weaving is finished, it can be pulled off the cardboard loom. Add fringe if you want it.





YOUR AIMS: To work carefully, with CRAFTSMANSHIP. To invent an interesting design.

CONNECTIONS: Collect woven materials and study the patterns.

140. PRINTMAKING K - 3

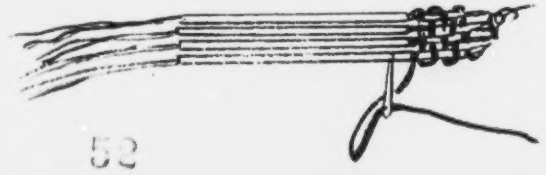
YOUR PROBLEM: Make a REPEAT PATTERN design on tissue paper to make wrapping paper for gift.

YOUR MATERIALS: full sheets of white tissue paper, food coloring diluted with water in margarine cups.

PROCEDURE: Fold a sheet of tissue paper into small even squares. Then dip one corner of the squares into a cup of food coloring. Remove quickly, so as not to absorb too much. Repeat with another color on another corner. Spread out on newspaper to dry. SUGGESTION: When sheets are dry, use a found object to print into every other square.

YOUR AIMS: To discover the beauty of REPEAT PATTERN. To fold carefully and evenly.

CONNECTIONS: Bring in other wrapping paper to find repeat pattern design. Look for repeat pattern in many places - in the sections of a window, the tiles of a floor, the slats of blinds, the pickets in a fence.



MORE IDEAS

141. Look around the classroom to find GRIDS - on an electric fan, a radiator, door ventilators, etc. Place a sheet of paper over the grid and rub with the side of a crayon to get a RUBBING of the grid.

142. Place a coin under your paper and rub over it. Keep moving your paper and repeating the rubbing to get even rows.

143. Draw a 2" square on a sheet of 12 x 18 paper with crayon. Use a ruler to measure 1/2" or 1" all around and draw another square. Keep measuring and drawing until your square grows right off the paper. Alternate colors to make your design interesting.

144. Do the same with a triangle. Or just draw one line with a ruler and keep measuring 1" and drawing new lines. Start another line in a different direction and do the same.

145. PRINTMAKING 4 - 6

YOUR PROBLEM: Do you know that the REPEAT PATTERNS that you find all around you are the same thing as MULTIPLES, like 4 x 4 or 6 x 7? Do found object printing to make VISUAL MULTIPLES.

YOUR MATERIALS: 12 X 18 paper, spools, small cut shapes of sponge, corks, cardboard tubes, ends of wood strips, bones from round steak, etc., plastic lids with 2" squares of thin foam rubber or fabric, spoonful of tempera paint rubbed into the square, layers of newspaper as cushioning for each desk,

PROCEDURE: Set up desk with newspaper, printing paper and one lid with paint. Assign a multiple to each student (large ones to more gifted students.) Before inking, move your object along the paper to see if your number fits. Students should ink the object each time by pressing it on the stamp pad. Check the object each time to avoid picking up too much paint. Make even rows and print carefully.

YOUR AIMS: To make multiples visual and to understand the meaning of REPEAT PATTERN. To print in even rows and count your multiple accurately. To make an interesting design. Try using different objects in each line or alternating objects and colors.

CONNECTIONS: Mount the finished designs with the number of the multiples printed below them. Multiples are all around us. Find them on the supermarket shelves in stacks of soup cans, in the floor tiles of your room, in rows of stripes on your shirt, in rows of windows on buildings. Start a bulletin board of multiples.

146. Cut out a small shape from oak tag or cardboard. Place it under the upper left hand corner of a 12 x 18 piece of manila paper and rub over it with the side of a crayon. Move it over and repeat until the paper is filled.

147. Cut a zig zag line on a strip of paper. Use the edge to do chalk rubbing mountains. Set the strip at the bottom of a 12 x 18 paper. Rub a piece of cotton on colored chalk and rub up from the zigzag edge. Repeat, moving the strip up your paper.

Lessons:

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Subtheme D: DYNAMIC AND STATIC RHYTHM

148. FIGURE DRAWING K - 3

YOUR PROBLEM: Draw yourself being very STATIC - sleeping? reading a book? Complete your picture by drawing the place where you are - bedroom, favorite chair in your living room. Ask students to pose in many STATIC positions. Then draw a picture of yourself doing something very DYNAMIC - running, playing baseball, riding a bike... Have students pose for these too. Complete the background and make it exciting.

YOUR MATERIALS: 12 x 18 paper, crayons, markers or oil pastels.

YOUR AIMS: To look carefully at the model and draw the figure. TRUST YOUR EYES and follow edges. To think of many details for the backgrounds of your pictures. Try to make the STATIC picture with STATIC background and the DYNAMIC picture with DYNAMIC background shapes. To fill your composition and complete the coloring of it. To choose colors that help to show CALM for static and EXCITING for dynamic.

CONNECTIONS: Look at many paintings and decide if they are STATIC or DYNAMIC. Talk about the paintings, about their shapes, colors and the ideas they express.

MORE IDEAS

149. IMAGINATIVE-MEMORY Think about how a bee flies from flower to flower in a garden. Draw the bee and the path of his flight. Put in lots of flowers.

150. IMAGINATIVE Waterfalls are DYNAMIC. Water rushes and falls and splashes. Use chalk to draw a beautiful waterfall with rocks and trees around it.

151. IMAGINATIVE Draw lines to show how you feel when you are excited....when you are sad....when you are sleepy. Think of many other MOODS and draw lines to show them.

152. IMAGINATIVE What kind of lines does lightning have? On a piece of black paper draw a storm and lightning.

153. FIGURE DRAWING 4 - 6

YOUR PROBLEM: You are a photographer at a basketball game. Your paper is your camera lens. Turn it to be vertical or horizontal, as you do with a camera. Draw the basket where you want it. Then have classmates pose one at a time in actions of the game.

YOUR MATERIALS: 18 x 24 paper and crayons.

PROCEDURE: Decide for each action where you want your player to be - near the basket? in the distance? Remember, people farther away from the camera look very much smaller. Draw 7 or 8 figures, doing just outline first and later filling in uniform, face, etc. Draw the floor line so that all your figures

are standing on the floor. Add bleachers and people in them, signs, game lines, etc.
YOUR AIMS: To learn to show distance with size. To draw figures in action. TRUST YOUR EYES AND LOOK AT YOUR MODELS. To use OVERLAPPING by drawing some figures partly behind others. To place the floor line up in your picture so all feet are on it. To use your imagination in finishing the details of the gym.
CONNECTIONS: Collect sports photographs from the newspaper and study the actions, the sizes of the figures, overlapping, background, etc.

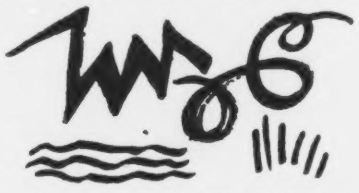
MORE IDEAS

154. FIGURE Draw scenes from your history studies. Find STATIC and DYNAMIC actions. Try the Boston Tea Party, building Fort Dearborn, the Massacre at Fort Dearborn, the surrender of Robert E. Lee. Read about the event, look for background scenes. Have students pose for each action. Place your figures where you think they belong in your scene. Complete the backgrounds with details that tell about the time.

155. FIGURE As a review of the year's Social Studies, assign each chapter of the text to two students. Find important people and events in that chapter, pose for each other and draw the scene. Display all of the class drawings in sequence, telling the whole story with a few sentences for each picture.

156. DESIGN - COLLAGE K - 6

YOUR PROBLEM: Listen to the sounds of the street - trucks, sirens, wind, children's voices... Use colored construction paper to cut lines and shapes that look like the sounds. Arrange them on your paper as a SOUND SCORE of the city. Score means a diagram, like a music score.
YOUR MATERIALS: 12 X 18 construction paper, scraps of construction paper, scissors, glue.
YOUR AIMS: To SEE the sounds you HEAR. To think of colors that express sounds What color would a siren be? To arrange several sound shapes on your paper to make a good design. To use the SOUND SCORES as you would use a music score. Have the class perform each one using voice and hand sounds.



CONNECTIONS: Find paintings that look QUIET or NOISY. Which colors are LOUD? Which colors are CALM? Try doing this problem using the sounds of your gym class.

MORE IDEAS

157. Start at the left edge of your paper each time, and draw DYNAMIC lines over to the right side. Use many different colors. Let the lines cross each other. Think about zigzag or curve. Which do you want?

158. Use colored chalk on dark construction paper to do a design that expresses an emotion - anger, fear, excitement, sorrow.

159. FIGURE Make a list of action VERBS. Pose for each other to illustrate each one. Cut the posed figures from construction paper.

160. Make a VERB bulletin board with words and drawings.

161. Make a participle board. Cut out letters for participles - running, flying, etc. Draw or cut figures or objects for each one.

162. DESIGN - COLLAGE 4 - 6

YOUR PROBLEM: Use colored tissue paper, cut or torn into shapes that you think are dynamic. With a large paint brush, paint thinned white glue on a section of your paper and lay one piece at a time into it. Paint over each piece with the glue before adding the next. Make a picture that is as exciting as Delacroix's "Lion Hunt."
YOUR MATERIALS: 12 x 18 paper, assorted pieces of colored tissue paper, paint brushes, cups of thinned white glue, scissors.
YOUR AIMS: To apply the tissue carefully, painting the paper (NOT THE TISSUE) with glue each time, then brushing over the tissue. To choose colors and shapes that express the excitement you want to show. To overlap many colors to build up rich color effects.
CONNECTIONS: Notice how the tissue layers blend to make new colors.

MORE IDEAS

163. COLLAGE Find two large magazine photos of either STATIC or DYNAMIC scenes. Cut them carefully into vertical strips - use a ruler to draw your lines. Then arrange them on a large sheet of paper starting on the left side and alternating pieces so the two pictures become one.

164. FIGURE Draw with your scissors. Cut figures from posed models. Arrange several of them on your paper in a STATIC or DYNAMIC composition. Add crayon lines to complete your design.

165. PERCEPTUAL Draw the houses in your neighborhood. Will they make a STATIC or DYNAMIC composition?

166. IMAGINATIVE Listen to "The Sorcerer's Apprentice" by Dukas. Read the story of it. Have two or three students plan and perform a dance while the music is playing. Do gesture drawings of their actions using colored chalks on dark paper. Add details like brooms, pails, water to show the scene.

167. Use fluorescent crayons or paints to design a PSYCHEDELIC ALPHABET. Make each letter LEGIBLE (readable) but exaggerate it and build up its thickness with repeated lines of colors. Make them VIBRATE as you look at them.

168. PAINTING K - 3

YOUR PROBLEM: Make a circus mural. Draw three rings on a long piece of mural paper. Decide what acts will be happening in each. Don't forget the trapeze on the ceiling.
YOUR MATERIALS: 36" mural paper about 15 feet long
12 x 18 paper, light colors of chalk, tempera paints, brushes, cups for water, newspapers for floor.
PROCEDURE: Work together to make a list of all the exciting actions of a circus. Assign different performers and actions to each student. Draw on 12 x 18 paper, posing for partners to get the figure actions. Draw the three rings on the mural paper and decide where each action will be. Bring several students at a time to the mural to draw their performer into it. Draw with light chalk until all the drawing is finished. Decide which acts should be made very large, which should be smaller. Paint the mural, allowing a few students at a time to work on it.
YOUR AIMS: To learn to work together to make a good picture. To look at your models to draw the actions of the circus. To arrange large and small shapes to make a good composition. To mix exciting colors that express the circus.
CONNECTIONS: Find books and posters about the circus. Find books about animals to help you draw the circus animals well.

MORE IDEAS

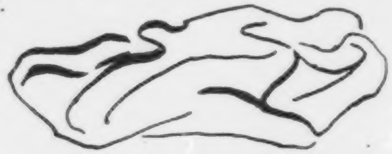
169. Use finger paint to make static and dynamic movements.

170. Paint a storm. Think about how the trees will be blowing in the wind.

171. Make a quiet painting. Think about what colors you want for it. What shapes will make it look quiet?

172. PAINTING - COLOR THEORY 4 - 6

YOUR PROBLEM: Arrange a sweater or coat on a desk so that it is all in a heap. Look at the lines it makes. Draw a landscape on your paper, following those lines. Then mix colors to paint a mysterious, calm, or exciting scene. Add any details you want.



YOUR MATERIALS: 12 x 18 or 18 x 24 paper, light colors of chalk, tempera or acrylic paints - RED, YELLOW, BLUE, WHITE and BLACK in foam egg cartons, foam produce trays for palettes, brushes, cups for water, newspapers, pails.
PROCEDURE: Draw with light chalk starting at the left edge and going to the right edge. Find interesting lines in the heaped up sweater. Decide whether your landscape looks calm, wild, mysterious. Mix colors to express the mood you want. You can mix two PRIMARY COLORS to get SECONDARY COLORS - ORANGE, GREEN and PURPLE. To get BROWNS or NEUTRAL colors, mix all three primaries together. Add white to lighten, black to darken. Add other details to your landscape - a tall mysterious tree, perhaps.
YOUR AIMS: To use your IMAGINATION to invent a landscape. To learn to mix colors that express the ideas you want. To fill your paper with color and form. To place shadow areas and light areas.
CONNECTIONS: Think about the way hills and mountains were formed millions of years ago. The earth must have buckled, shifted, overlapped. Your heaped-up sweater is also flat, but you have caused it to buckle.

MORE IDEAS

173. Do a painting of a Rock concert. Think about strobe lights and wild actions. Study Eugene Delacroix's painting, "Lion Hunt" in the film strip.

174. Look at Georges Seurat's painting, "Sunday Afternoon on the Island of Le Grand Jatte". Study how he made the picture very calm. Look for the large figures in the foreground and the small figure of a girl running in the background. Plan your own painting of a STATIC scene. The vertical lines of the trees and the horizontal lines of the sitting figures help.

175. SCULPTURE K - 3

YOUR PROBLEM: Build a tower from cardboard boxes. Paint the sides of the boxes. Could you show people or animals climbing up the walls?
YOUR MATERIALS: corrugated cardboard boxes from the supermarket, tempera paint, brushes, cups for water, newspaper, thin cardboard, scissors, glue, utility knife.
PROCEDURE: Have four students work on a box, each painting one side. Paint tower shapes - stones, windows, etc. Arrange and attach boxes to complete the tower. Cut people and animals from thin cardboard, paint them and place them on the tower OR model them from clay or crumpled aluminum foil OR draw them right on the tower and paint them.
YOUR AIMS: To work together to build a beautiful tower. To imagine people and animals climbing up. What could be at the top?
CONNECTIONS: Think about King Kong climbing the Empire State Building.

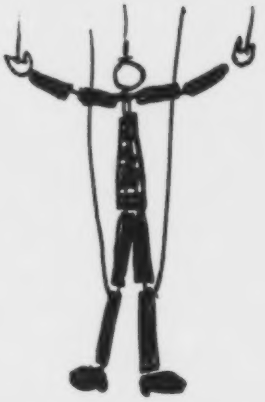
MORE IDEAS

176. Make a sculpture with a 12" piece of aluminum clothes line wire. Mount it in a small lump of plasticine. Then make a drawing of the curves in your wire. Does it look like anything? Make it into an imaginary animal.

177. Collect scraps of wood from a lumber yard. Make DYNAMIC or STATIC sculptures by gluing them together.

178. Make DYNAMIC and STATIC people sculptures - form groups of five students and have them become a sculpture. Connect arms to form lines, bend, kneel, move into an interesting form. Ask the class to decide if this IS DYNAMIC or STATIC. Remember - STATIC comes from the Latin word for STAND. Static is STILL. Then cut pieces of firm paper into shapes that suggest the people sculpture. Attach them by slotting or using transparent tape.

179. SCULPTURE 4 - 6



YOUR PROBLEM: Make a marionette and make it dance.

YOUR MATERIALS: 1 36" length and 1 20" length of strong twine for each student, 2" foam balls and a long nail, masking tape, scissors, cardboard for hands and feet, cloth to sew a costume, ball of thinner twine, two 2" x 6" strips of lath wood or thick cardboard.

PROCEDURE: Push the nail through the center of the foam ball. Pull the 36" piece of twine through in half, so equal lengths hang down. Tie a piece of twine into the loop at the top. Tie the 20" length of twine right under the ball to make equal arm lengths. Then wrap 2" wide strips of paper around the two arm sections, a 6" wide strip around the body section, and 3" strips around the two sections of each leg. Fasten the strips tightly with masking tape. Cut hands and feet from cardboard, punch holes in them and tie them to the ends of the twine. Now you have your "skeleton." Paint the foam head, add yarn for hair and other details. Make a paper pattern for clothes and cut them out of cloth. Sew them together and turn inside out. (Or maybe you have doll clothes to fit.) Fasten lengths of the thinner twine to the top of the head, the hands, the knees and the back of your marionette. Attach the ends of these to the two strips of wood or cardboard and make your marionette dance.

YOUR AIMS: To work carefully, with CRAFTSMANSHIP. To design your marionette to be a comic character or a clown. To solve all the construction problems and make the marionette work.

CONNECTIONS: Learn more about puppetry. Find out how the Muppets work. Plan a performance for your marionettes. Write a play. Ask a parent to build a stage. Pretend to be marionettes and create a dance movement.

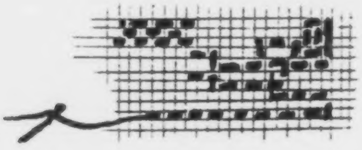
180. FIBERS K - 3

YOUR PROBLEM: Use mesh cloth as a base for stitchery. With large plastic needles and yarn, stitch a design. Repeat lines of yarn to get a quiet effect. Or cross lines and use bright colors to get an exciting effect.

YOUR MATERIALS: 9 x 12 pieces of rug mesh, plastic needles, assorted yarn.

YOUR AIMS: To choose colors and make lines that express either CALM or EXCITEMENT. To add enough lines to make a complete and interesting composition.

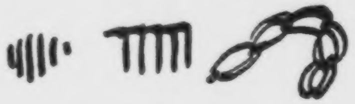
CONNECTIONS: Look at NEEDLEPOINT designs. This is done in mesh too, but it takes much skill.



181. FIBERS 4 - 6

YOUR PROBLEM: Stitch with yarn on burlap. "Draw" with your needle. If your stitch is too long, bring your needle up from underneath and take little stitches to fasten the long stitch down. Invent stitches, and learn how to do a buttonhole stitch, a chain stitch, a satin stitch. See page 177 of this manual.

YOUR MATERIALS: pieces of burlap, assorted yarns, large needles, scissors.



YOUR AIMS: To learn many new stitches. To invent your own. To plan an interesting design. (Draw with white chalk on the burlap. It will brush off when you are finished.) To keep the burlap from pulling together by not pulling the stitches too tight.

CONNECTIONS: Look at EMBROIDERY on table cloths, pillows, blouses. Study the stitches. Enjoy the skill that it takes to make an intricate design in stitchery.

182. PERSPECTIVE DRAWING 4 - 6

YOUR PROBLEM: Draw your classroom in PERSPECTIVE. Look at the wall farthest away from you. Draw it in the center of your paper. It will be a rectangle. Then follow the ceiling and floor lines by closing one eye and tracing them with your finger. Notice how they go up (ceiling) and down (floor) as they come nearer to you. TRUST YOUR EYES. Add as many details of furniture and decorations as you can.

ONE RULE: Vertical lines are always vertical.

SUGGESTION: Cut a rectangle 1" x 1 1/2" in the center of a 3 x 5 card. Use it as a finder, like a camera lens. Hold it just far enough away from one eye to frame your scene in it. You will be able to see how the ceiling and floor lines SEEM to slant.

YOUR MATERIALS: 18 x 24 paper, pencils, ruler, eraser.

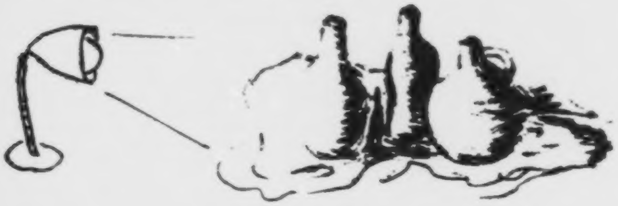
YOUR AIMS: To SEE in perspective. To see how things farther away seem smaller. To TRUST YOUR EYES and follow edges. To make an interesting composition.

CONNECTIONS:Find photographs of rooms in home magazines. Cut them out and use your ruler to draw over the PERSPECTIVE lines - the vertical lines and the slanted lines. Decide whether the PERSPECTIVE views you find make STATIC or DYNAMIC compositions.

MORE IDEAS

183. PERSPECTIVE Try drawing a perspective view of the room from a mouse's eye view. Sit on the floor and draw what you see of the teacher's desk, the chair, etc.

184. SPACE, VOLUME CHIAROSCURO means light and shadow. Make a still life by draping a piece of white cloth on a table. Set 2 or 3 white bottles or bowls on it. Darken the room and shine a light on the still life. Use charcoal or heavy pencil to draw JUST THE SHADOWS. Change the position of the light and see how the picture changes.



185. PRINTMAKING K - 3
YOUR PROBLEM: Make a picture of people dancing or running with your finger prints. Use a stamp pad to get ink on your finger and then press it on your paper.
YOUR MATERIALS: 9 x 12 paper, stamp pads made from plastic lids with 2" squares of fabric, tempera paint - a small amount on each square (Have several colors so students can exchange.)
YOUR AIMS: To use your imagination to transform your finger prints into body parts - head, two sections for each arm, body, two sections for each leg. To fill your paper with dancing, running or jumping figures. To use two or three colors to make an interesting composition.
CONNECTIONS: Think about how your body moves. Feel the two joints that make up your arms so they bend at the elbow, and the two joints of your legs bending at the knee.

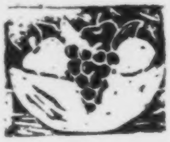
MORE IDEAS

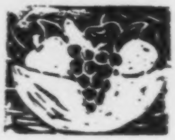
186. Find grids and textures around the room and do rubbings to make an exciting design. Overlap, use three or four colors of crayon.

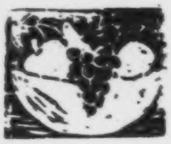
187. Cut a zig zag or curvy shape out of cardboard. Place it under your 12 x 18 paper and rub over it with crayon. Move it and rub again. Keep on moving it to get a RHYTHMIC pattern all over your paper.

188. Use narrow strips of corrugated box paper to stamp lines. Use the plastic lid stamp pad. Ink edges and press to make running figures as you did with the finger prints.

189. PRINTMAKING 4 - 6
YOUR PROBLEM: Make a COLLOGRAPH. This is like a collage, but it is made with textured materials so you can use it as a block to print. Arrange your materials so that you have a STATIC or DYNAMIC composition. Print it.
YOUR MATERIALS: 6" x 8" pieces of cardboard for bases, scraps of smooth twine, lace, textured wall papers, inner tube from bicycles, paper doilies, etc., glue, scissors, 9 x 12 colored tissue or other paper for printing, waterbase block printing inks, brayers, palettes, newspaper, water for cleanup.
PROCEDURE: Cut pieces of textured materials and arrange them into a design, keeping all pieces abut the same thickness and not overlapping. Glue them firmly on the base cardboard. Allow to dry completely (over night.) Arrange an inking station in the classroom. Cover a table with newspapers, place two or three palettes on it. (Palettes can be vinyl floor tiles, pieces of plexiglass, or other smooth surfaces.) Tear many pieces of newspaper into half sheets and keep a pile next to each palette, so the soiled piece can be thrown away and a clean surface be ready for the next student. Squeeze about two inches of ink on the palette and roll the brayer in it, applying the ink evenly to the surface of the brayer. Roll the inked brayer over the collograph, bring it back to the desk, and press a sheet of paper firmly on top of it. Apply pressure with fingers or the ball of a spoon. If the ink dries on the palette, sprinkle just a few drops of water on it and roll the brayer in it until even. Add more ink as needed.
YOUR AIMS: To work with good CRAFTSMANSHIP to design and make your COLLOGRAPH and to print it. To cooperate in keeping the inking station clean. Take the sheet of newspaper on which you ink your block away, so the next person has a clean working space.
CONNECTIONS: Learn more about the printing process. Visit a printer and watch the presses make many copies. Look in galleries for COLLOGRAPHS.







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CONNECTING

Change and Transformation

The Norwegian Maple
Looks like
the 4th July
HERBERT GARCA

a theme of "Connecting"
an interdisciplinary
art program for
elementary schools

by

Jean Morman Unsworth

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TEACHER'S GUIDE AND LESSONS

CHANGE AND TRANSFORMATION

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CHANGE AND TRANSFORMATION

THEME PLANNING GUIDE

by Jean Morman Unsworth

CHANGE AND TRANSFORMATION is divided into four sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subtopics should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A: GROWTH AND CHANGE

B: COLOR, LIGHT AND SHADOW

C: ARTISTS TRANSFORM TO
HELP US SEE AND TO HAVE
FUN WITH FORM

D: ALL ARTS TRANSFORM

Audiovisual Frames with Comments:

****

Subtheme A: GROWTH AND CHANGE

1. **Cactus Blossom, Tree in Winter Sprouting Daffodils.**
The cactus blooms only in the evening, and begins to wilt by the next morning. Discuss nature's cycle of growth and death and rebirth.

2. **Branching plant.**
Examine actual plants to see how they branch.

3. **Branching Tree.**

4. **Delta of Colorado River.**
Compare these two similar forms and list other examples.

5. **Branching Patterns: Broken Window, Lightning, Sidewalk Cracks, Student Ink Blowing.**

6. **Rings in a Tree Trunk.**
Each ring represents a year of growth. If possible, get a section of a tree trunk and count rings.

7. **Student Drawings of Tree Growth in Rings.**
Do this as a drawing lesson. Start with a line up the center of the paper. Then add a line at the time on each side, letting the lines branch as they go up.

8. **Chick Hatching from Egg.**
Discuss the nurturing process of birds sitting on the eggs to keep them warm, feeding the baby birds, etc. Refer to science to find other animals that hatch from eggs.

9. **Children with Grandmother.**
Here too is growth from an egg. Discuss the cycle of aging, of family bonds between **generations**.

10. **Pablo Picasso - "First Steps"** (1943) Oil on canvas Yale University Art Gallery.
Look at the painting to find the arc shape of the mother and the awkward position of the feet of the baby. Children will know about their baby brothers or sisters taking first steps. Picasso used the Cubist technique to exaggerate the excitement of the event.

11. **Domenico Ghirlandaio - "An Old Man and His Grandson"** (about 1480) Tempera on panel, The Louvre, Paris.
Ghirlandaio was an Italian Renaissance painter, teacher of Michelangelo. Notice the careful detail, even to the warts (portraiture was a new and important art). But the warmth and tenderness of the relation between grandfather and grandson makes this painting quite special.

12. **Caterpillar, Cocoon, and Butterfly.**
Introduce the term METAMORPHOSIS. It comes from the Greek word meta meaning after and the name of the Greek god of sleep - Morpheus. Ask for other examples of metamorphosis - frog, mosquito, fly, etc. Compare to the aging process.

13. **Marc Chagall - "Feathers in Bloom"** (1943).
Here is an artist using METAMORPHOSIS. Marc Chagall was an artist who delighted in the world of fantasy. Compare nature's metamorphosis with the artist's. A bird will not REALLY change into a flower.

14. **Burned Building Covered with Ice.**
Destruction by natural forces is another way of thinking about change. Imagine the firemen hosing water on this building in sub-zero weather. Enjoy the texture of the ice. Notice the bright orange sign still intact.

15. **Building Being Demolished.**
Compare this destruction with the fire. This is deliberate, intended to make room for a new building.

16. **Heap of Scrap Steel.** Photos by Mitchel Bejeck.

17. **Details of Same Heap of Scrap Steel.**
Compare the ugliness of the whole pile of scrap to the beauty of the patterns found up close. Notice rhythms of repeat forms and texture and color of rust and steel.

18. **John Kearney - "The Elephant"** (1982) welded scrap steel 13 feet high x 20 feet long. Installed in Lincoln Park Zoo, Chicago.
Enjoy the way this sculptor shaped bumpers into the contours of an elephant. The artist sees ordinary things and makes CONNECTIONS.

19. **Car in Building - Chicago, Illinois.**
This is a unique way to decorate a restaurant FACADE (front). The restaurant is called Juke Box Saturday Night.

Relate these other Wilton audiovisuals to this section:

MANY WAYS OF SEEING
ART ALL AROUND US
ELEMENTS OF DESIGN
RIVERS AND THE SEA

BULLETIN BOARD IDEAS

BRANCHING ALL AROUND US
KINDS OF TREES AND HOW THEY GROW
OUR FAMILIES

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Subtheme B: COLOR, LIGHT AND SHADOW

20. **Rainbow.**
This section focuses on color and light. Start with the rainbow, caused by REFRACTION (bending) of light rays. For middle grades, present the SPECTRUM as one small VISIBLE segment of the sun's rays. Invisible rays, such as ultra violet, infra red, X-rays, microwaves etc. are also part of the sun's power. Look for red, orange, yellow, green, blue, violet. In color mixing, discover how red and yellow blend to make orange, etc.

21. **Sunlight Making a Color Wheel - Red, Orange, Yellow, Blue Skies.**

22. **Green and Violet Skies.**
Enjoy the variety of colors that nature displays in the sky. This is caused by moisture in the air which refracts the light rays, or by the angle of the sun as it rises or sets. Find the six colors of the spectrum in the six sky photos.

23. **Two Colors of Chicago - Rainy and Sunny Atmospheres.**
Compare these scenes. Discuss the feeling as well as the color.

24. **Claude Monet - "Haystacks"** Private Collection.

25. **Claude Monet - Four Paintings of Haystacks -** Art Institute of Chicago.
Monet's "Impressionism" was a technique for representing the changing colors of things as light changed. Monet applied paint in loose strokes, not blending on the canvas. So as we look, the light seems to shimmer and change, just as in nature. Monet's shadows are not black, but rather the cool colors - blue, purple, green.

26. **Seasonal Colors.**
Compare the dominant colors in each season. Discuss how they make us feel.

27. **Fall Leaf.**
Here, in one leaf changing from green to red, you can see the mystery of autumn. In mixing paint, too, red and green mixed make brown. Try it.

28. **Charles Burchfield - March Wind"** (1926) Watercolor on paper The Cleveland Museum of Art.
Burchfield's paintings exaggerate movement and color to express mood. Respond to this painting with body movement, mimeing the force of the wind. The transparency of the cool blue and gray watercolor also emphasizes the cold.

29. **Milton Avery - "Bathers by the Sea"** - (1960) Oil on canvas. Collection of Sally Avery.
Compare the horizontal movement of this painting to the Burchfield. Enjoy the calm of movement and the identify the warm colors - orange, red, yellow. Notice the cool blue of the blanket.

30. **Shadow at Mid-day.**
What makes shadows change? Discuss angle of the sun. Use a lamp to experiment with shadow length.

31. **Sun Dial** Lincoln Park Zoo, Chicago.
Here shadow and light are utilized to tell time. Sun dials were used by the Egyptians and Babylonians. Obelisks were immense sun dials.

32. **Shadows on Park Benches.**
Enjoy the intersecting of shapes in this photo - the straight lines of the fence cutting across the circles of the benches. Start a bulletin board display of interesting shadows in photographs.

33. **Burlap in Junk Pile.**
The strong contrast in light and shadow areas is called CHIAROSCURO when used by artists. The word comes from two Italian words - chiara meaning light and oscuro meaning dark.

34. **Artemisia Gentileschi - "Judith and Maidservant with the Head of Holofernes"** (1625) Oil on Canvas. Cleveland Museum of Art.

35. **Detail.**
Artemisia Gentileschi was one of the few women who gained recognition as artists during the Renaissance and Baroque periods. She used dramatic CHIAROSCURO in her story of the Jewish woman, Judith, who saved her people by cutting off the head of their enemy, Holofernes. Have students dramatize the gestures to understand the strong dynamic movement.

36. **Edward Hopper - "House on Pamet River"** (1934) Oil on canvas Whitney Museum of American Art, NY.
How different Hopper's shadows are! Instead of "spotlight" effect, he shows the morning sun quietly glowing on the side of this lonely house and casting parts of it in strong shadow. Let students respond to the static movement of this painting - "standing still."

37. **Ham Bone.**
This very ordinary object has interesting shapes and shadows. Henry Moore collected many such objects and took forms from them for his sculpture.

38. **Henry Moore - "Reclining Woman"** Bronze, Art Institute of Chicago.
Compare the ham bone to this figure by Henry Moore. The flowing horizontal movement and the hole penetrating the form and bringing light from behind are similar in both. Enjoy the play of shadows on the planes of the sculpture.

Relate these other Wilton audiovisuals to this section:

COLOR; LANDSCAPES; CHINESE PAINTING; RIVERS and the SEA; AMERICAN MOVEMENT WESTWARD

BULLETIN BOARD IDEAS

SHAPES OF SHADOWS (Collect black/white photographs with interesting shadows.)

COLORS OF THE SEASON (Press fall leaves between pieces of waxed paper and mount. Ask a student to cut a large tree from mural paper and place the leaves on it.)

COLORS OF THE SKY (Find nature photographs in magazine ads and cut out just the background. You will find many sky colors.)

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Subtheme C: ARTISTS TRANSFORM TO MAKE US SEE

Pablo Picasso once said that artists must lie to tell the truth. Discuss this idea of exaggerating to make something clearer. We do it in our conversations all the time.

39. **Aborigine Bark Painting - X-Ray Image of Kangaroo.** Field Museum of Natural History, Chicago.
The Aborigine draws what he knows. So he puts the insides of the kangaroo on his drawing. Often, people we call primitive are more inventive than "civilized" people.

40. **Close-up View of Tree Trunk.**
Georgia O"Keeffe - "The Lawrence Tree" Collection of the artist.
Tree trunks photographed up close start very wide and taper at the top. Georgia O'Keeffe painted this tree in the same way. How do her colors add to the explosive effect?

41. **Claes Oldenburg - "Three-Way Plug"** 144 x 77 x 59 in.,Des Moines Art Center, Des Moines, Iowa.
Actual Three-Way Plug 2" high (left of frame).
Claes Oldenburg has his own humorous way of making us look at ordinary things. He changes their size and makes hard things soft and soft things hard. He wants us to see the good design in such a simple thing as a three-way plug. Ask students to find other small things that have good design. A screw, a wing nut, a light bulb are some examples.

42. **Arthur Dove - "Fog Horns"** Oil on canvas, Colorado Springs, Art Center.
Look at the concentric circles, growing larger just as the sound of the fog horn grows louder as it comes through the fog. Use this "sound metaphor" to elicit many more. What would the shape and color of a siren be like? Draw other city sounds.

43. **Charles Demuth - "I Saw the Figure Five in Gold"** (1928) Oil on board Metropolitan Museum of Art, NY.
Compare this to the Dove painting. Charles Demuth painted this after his friend, William Carlos Williams, wrote a poem about a fire engine. It is called "The Great Figure." Read it and hear the sounds and images.

Among the rain
and lights
I saw the figure 5
in gold
on a red
firetruck
moving
with weight and urgency
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city.

44. **Corinthian Capitals.**

45. **Acanthus Leaves.**
Compare the design of the capital to the acanthus. Ancient Greek architects saw the symmetrical design and the sharp pointed leaves of the acanthus and designed the capital from it. Think of other plants that could be column or capital designs - celery, artichoke, cauliflower...Design some.

46. **Tiger Lily.**
Cloister of Gloucester Cathedral, England.
Find two words in the dictionary that relate to this - UMBEL and UMBRA. UMBEL is defined in Random House Dictionary as "an inflorescence in which a number of flower stalks or pedicels, nearly equal in length, spread from a common center." UMBRA means "shade". See the CONNECTION between the flower stamen, the RIBBED VAULTING of the

cathedral ceiling, and the ribs of an umbrella. FAN VAULTING divided the weight of the roof and made it possible to have much higher roofs and thinner walls (so stained glass was brought into Gothic architecture.)

47. Artists Have Fun With Form

Child in Distortion Mirror.
Compare the distortion of the mirror to the way we can draw images. A piece of foil will give wonderful distortions.

48. **Photo and Caricature of Author.**
Introduce CARICATURE - exaggerating features in order to express character.

49. **George Segal - "Park Bench"** Pepsico Sculpture Garden, Purchase, NY.
George Segal's approach to sculpture is to make plaster casts of real people and then use the cast. These figures are placed on a bench so that viewers can sit right with them.

50. **Rene Magritte - "The Listening Room"** (1953) Private Collection.
Here is a fascinating exaggeration of scale - an apple filling a room. Surrealism is a style of art which often uses realistic representation of fantasy or dream ideas.

51. **"Watermelon"** - Student Paper Mache.

52. **Inside of Watermelon.**
Enjoy this CONNECTION of ideas - instead of ants at your picnic, you see ants having a picnic. Note details of grill, table, clouds, etc.

53. **Burger Chair, Bean Bag Chair** - Student models, 4" high.
These are VISUAL PUNS. Invent many more - foot stool, lazy boy, chair lift, car seat, etc.

54. **"Garfield"** - Student Design.

55. **Letters as Adjectives** - Students.
Letters can be the basis of many delightful design lessons. Try names, adjectives, adverbs, verbs, participles, etc. See lesson on direct cutting of letters - relate to Language Arts and do a bulletin board of adjectives.

56. **POW - Student Mixed Media Collage.**
Look for all the ways this student made figures.

Relate these other Wilton audiovisuals to this section:

MANY WAYS OF SEEING
ART ADVENTURE
ANIMALS
20th CENTURY TRENDS I and II
FOOTLOOSE IN HISTORY
LETTERING SERIES

BULLETIN BOARD IDEAS

UMBELS - FROM FLOWERS TO UMBRELLAS

ADJECTIVES DESCRIBE (Leave this one up for weeks and encourage students to cut more and more adjectives out of construction paper, making them look like the word.)

PARTICIPLES SHOW ACTION (Cut the word and perhaps a cut figure doing the action.)

CARICATURE IN CARTOONS

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Subtheme D:. ALL ARTS TRANSFORM

57. **Actor on Stage.**
Discuss how actors use body movement as well as voice to create a special world of imagination on the stage. Do movements to express ideas. Dramatize a student story and then draw it in sequence.

58. **Japanese Noh Mask.**
Japanese theatre uses masks to represent emotions. The masks TRANSFORM actors into the characters they play.

59. **Alwin Nikolai Dancers.**
Enjoy the way the stretch fabric of the dancers' costumes makes many shapes possible. Try this with tube jersey.

60. **Musicians Playing Jazz.**

61. **Drummer.**
Play jazz music and listen to each instrument. Hear the TRANSFORMATION that each one makes, using PITCH and TIMBRE and RHYTHM to interpret a melody.

62. **Stage Set for Ballet.**
Theatre stages can be made to look like a real scene. Look for the castle in the distance, the tall trees, the mysterious sky.

63. **Grant Wood - "Midnight Ride of Paul Revere"** (1931) Oil on composition board,.The Metropolitan Museum of Art, NY.
Compare the road in the painting to the Alfred Noyes METAPHOR in "The Highwayman" - "The road was a ribbon of moonlight..." Notice the winding road and the illumination of it.
METAPHOR: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another by way of suggesting a likeness or analogy between them. (Webster's New Collegiate Dictionary)
SIMILE: a figure of speech by which one thing, action or relation is likened or explicitly compared, often with AS or LIKE, to something of different kind or quality. (Webster's New Collegiate Dictionary)
Think of more METAPHORS and SIMILES.

65. **Rene Magritte - "The Golden Legend"** (1958) Estate of Rene Magritte.

66. **Clouds, Magritte "Golden Legend."**
The clouds made into loaves of bread can be a SIMILE - the real clouds look like loaves of bread. The artist makes it visual, the poet uses words. This could also be a METAPHOR - The clouds ARE loaves of bread.

67. **Milton Glaser - "Creativity."**
This poster was designed for the exhibit on Creativity which was held at the Museum of Science and Industry in Chicago and traveled to many other cities several years ago. The METAPHOR of tree for hand is a rich symbol of the productiveness of human making. Talk about it.

68. 69. **Niki de St. Phaelle and Jean Tinguely - Fountain, Georges Pompidou Art Center, Paris** (details).
This new fountain is a collaboration between these two artists. Niki de St. Phaelle is known for her large papier mache figures. Jean Tinguely does KINETIC (moving) sculpture. The fountain parts move and spout water in unique and delightful ways.

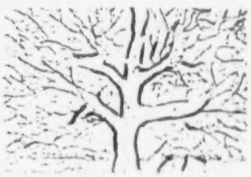
70. **Jerry Van Amerongen -"How the Brain Works."**
This humorous cartoon expresses a most important power of our minds - the power to MAKE CONNECTIONS. These connections are often between the RIGHT and LEFT brain - the factual and the sensory or imaginative. Both kinds of thinking, both kinds of learning are necessary to educate the whole child.

71. **Reflections on Windows, Reflections in Windshield.**
Reflections on Water (two).
Look for the patterns in the distorted shapes you see in these reflections.

72. **Plowed Field, Water Flowing Around.**
Compare the repeat pattern of flowing lines found in each of these very different things. All of them come from CHANGE. Think of other similar patterns - cracks in dried mud, car tracks in snow, etc. Look at the lines of wind flow in TV weather maps.
Begin a bulletin board of photos and drawings of change in nature. CONNECT ideas of growth, death, forces of nature, reflections, etc. All are fascinating images of life.

73. **Grass Elephant** - Restaurant in La Jolla, California.
Here is a final TRANSFORMATION. Compare it to the elephant made of bumpers. Ask students how this was done. It must have a solid core and then a wire mesh over it to hold soil. The grass is growing all over the surface. It is someone's NEW IDEA.

Use this section to spur interest in all the other arts. Find films on dance. Read and write poetry. Invite musicians, poets, dancers, mime and other artists to visit your school. Many arts resources offer arts residencies for schools. Look into your state Arts Council opportunities and grants.



Lessons:

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Subtheme A: GROWTH AND CHANGE

1. PERCEPTUAL DRAWING K - 3
YOUR PROBLEM: Take a tree walk. With your finger, follow the lines of a tree trunk as it branches out. Follow the little branches. Draw a tree, making it branch just as you see it.
YOUR MATERIALS: 12 X 18" paper, crayons
YOUR AIMS: To learn to TRUST YOUR EYES. Let your eye "crawl" along the edges of the branches. Your had will do just what your eye sees. To draw with a flowing line. Don't "sketch", making many little lines. Draw the edge your eye sees. To draw large, filling your paper.

4. FIGURE Cut 18 x 24 paper in half. On a 9" x 24" strip of paper, draw a very tall person, filling the whole paper.

5. PERCEPTUAL Plant a seed and watch it grow. Draw the way it looks each week for several weeks.

6. IMAGINATIVE Nature changes and destroys. Talk about the ways it destroys - fire, tornado, hurricane, flood, etc. Draw a picture of one of these.

7. FIGURE Draw yourself as a baby, as you are now, as you will be when you grow up. Write a story about the way you will CHANGE as you grow.

8. Grow a lima bean along the side of a jar. Watch it grow and draw it many times as it changes.

9. FIGURE DRAWING 4 - 6
YOUR PROBLEM: Draw the CHANGE in a movement by making ten overlapping drawings. Do just outline GESTURE drawings. See page 19 of this manual.
YOUR MATERIALS: 12 x 18 paper, pencils, markers or crayons.
PROCEDURE: Plan a movement - like touching the floor on your left side and moving up and over to touch the floor on your right side. Have a student pose. Draw the first position on the left side of your paper. Ask your model to move just a little and do another drawing overlapping the first. Continue until the model has completed the movement and you have about 10 drawings.
YOUR AIMS: To LOOK AT YOUR MODEL and learn to draw a figure. To place your drawings so that they show the change in position. To vary color to make your finished drawing interesting. (HINT: You might want to color in the overlapped sections with different colors when you finish, making a POSITIVE-NEGATIVE pattern.)
CONNECTIONS: If you can find a strobe light, darken the room and have a model move in the same way as your drawing. The strobe will cause you to see a MULTIPLE image, just like your drawing. This is something like motion picture photography. If you have a video camera, try to do animation.

MORE IDEAS

10. FIGURE Draw a figure in action, and exaggerate by making arms and legs longer, or by bending or twisting the body. Look at the painting "First Steps" by Pablo Picasso. He used CUBISM to exaggerate the excitement and the clumsiness of the baby taking its first steps.

11. IMAGINATIVE Do a TRANSFORMATION. Draw an object - a bottle, a pear, an outline map of a continent, a person. What could it become? Do five drawings, making it change just a little each time until your pear becomes a fat face, your bottle becomes a stalk of celery, your figure becomes a map....Think of your own two forms.

12. PERCEPTUAL-IMAGINATIVE On a long sheet of paper, draw a tree AND its whole root system. Trees have roots about as large as their branches.

13. DESIGN K - 3
YOUR PROBLEM: Design a huge butterfly. Fold your paper in half. Make the body on the fold and two wings on each side. REMEMBER: butterflies are BILATERALLY SYMMETRICAL. This means they are the same on both sides but in mirror reverse.
YOUR MATERIALS: 12 x 18 manila paper or colored construction paper, colored chalks.
YOUR AIMS: To fill the wings with many design patterns, and to REPEAT EACH PATTERN AND EACH COLOR ON THE OPPOSITE WING. (HINT: Use one color of chalk to draw the body, wings, and all the patterns. Then fill in the spaces you have made with color.) To make your design as large as the paper. To fill in with solid areas of rich color, blending your chalk to get beautiful tones.
CONNECTIONS: Learn about METAMORPHOSIS - the way a caterpillar closes itself in a cocoon and changes into a butterfly. Look at butterfly collections from a museum or a book on butterflies. See all the colors and patterns on the many SPECIES.

MORE IDEAS

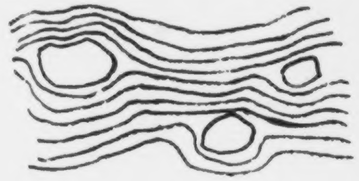
14. COLLAGE Make a caterpillar from cut paper. Cut many segments and arrange them into a design. Look at pictures of many beautiful caterpillars.

15. Make a drop of ink branch. Use smooth paper. Start with just a drop of ink and blow it through a straw. If you need more ink, add just a drop at a time.

16. Design a pattern of corn rows. Draw a head shape and use a black crayon to design a pattern of tiny braids.

17. COLLAGE Make a large flower out of construction paper. Cut each part, curl or bend it to make it stick out from the background. Use 12 x 18 paper for your background and fill it with petals, leaves, stem.

18. Draw three rocks on a sheet of 9 x 12 paper. Draw lines from one edge to the other, making them "flow" around the rocks like water would.



19. DESIGN - COLLAGE 4 - 6
YOUR PROBLEM: Make a face change by exaggerating its expression. Find a large photograph of a face from a magazine. Cut out just the face. Then cut it into sections and glue them on a background, separating the parts just a little to "stretch" the expression.
YOUR MATERIALS: 12 x 18 construction paper, scissors, glue, magazines
YOUR AIMS: To make cuts that will follow the expression of the face, smile lines or frown lines. You can cut vertically or horizontally. To separate the pieces or shift them to exaggerate the expression. To glue pieces in place neatly. Use just small dots of glue.
CONNECTIONS: You can really change a picture by shifting its parts. Try doing this with a photograph of a race or a football game. Cut the whole picture into vertical strips and then rearrange them. Glue them in the new position.

MORE IDEAS

20. COLLAGE Think about growing old. Find many magazine pictures of old people and combine them into a collage. Think about what you would like to say about them.

21. COLLAGE Expand a square. Start with a 4" square of black construction paper and a 9 x 12 background sheet of another color. Cut the square apart and lay each piece on the background as you cut it. Separate the pieces, shift them, but keep them in the same order as they were cut. Glue when you like the design you have made. For good design, repeat the direction of the cuts you make. Look in the film strip to see how the scrap steel formed repeat lines.

22. Think about how a tree grows, one ring each year. Start with a line up the center of your paper. Then draw lines on the right and left of it, making them branch as they go up - just as a tree branches as it grows.

23. Draw the lines of the hair of the person sitting in front of you. Make each hair line as you see it - curly, wavy, braided or straight (straight lines will curve on the head.)

24. PAINTING K - 3
YOUR PROBLEM: Fire destroys. Have you seen forest fires on television? Paint a picture of one. Think about the trees, the animals, the fire fighters.
YOUR MATERIALS: 18 x 24 paper, tempera paint, cups for water, brushes, newspapers, pails for clean-up
YOUR AIMS: To mix the colors of a forest fire - many reds and black. To show with your brush strokes the power of the

fire. To fill your paper with the shapes of trees, animals, and fire fighters.
CONNECTIONS: Find out how forest fires are started. It is often done by careless campers. How do fire fighters work at controlling the fire? Airplanes and helicopters are often used.

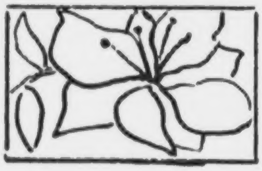
MORE IDEAS

25. Paint a picture of your mother with you or with a baby brother or sister. Show by the way you draw them how much they love each other.

26. Did you ever watch chickens hatching and breaking out of their shells? Paint a picture of many eggs and show some of them with chickens coming out.

27. Use finger paint to make a pattern of branching. Work on a formica desk top. When you like the pattern you have made, press a large sheet of paper on it and make a MONOPRINT.

28. Watch a flower open. Look at the many petals, the center with its STAMEN and PISTIL. Draw one flower as large as an 18 x 24 paper. Paint it with colors you mix with white to make variations.



29. Start with a spoonful of yellow paint on your paper. Brush it into a movement. Then add a few drops of red to the end of a line and blend it into orange. Keep adding a few drops of another color and make your paint line change as it wanders around your paper.

30. PAINTING 4 - 6

YOUR PROBLEM: Do a drawing of the face of an old person. Try to show with the lines on the face that this person has DIGNITY and WISDOM. Work with watercolor to paint your picture.
YOUR MATERIALS: 12 x 18 paper, pencils, watercolors, cups for water, newspapers
YOUR AIMS: To see the lines on an old face as a pattern. To draw as large as the size of the face. To mix your watercolors to get the tones of the skin. To choose a background color that completes the composition.
CONNECTIONS: Look for paintings of old people. Their faces reflect experience and a beauty that young people do not yet have.
Study the painting in the Wilton Series 100 #104 of "An Old Man and His Grandson."by Ghirlandaio. Notice how the artist painted all the warts on the man's face. Talk about the character of the old man, about the way the grandson looks up to him.

MORE IDEAS

31. Paint a tornado or a hurricane. Learn about the way each one moves and the destruction it causes. Think about colors you need to show the violence.

32. Use water crayons or tempera paint to paint your own face. Make lines and shapes on it to change your appearance.

33. Use crayon resist to make the pattern of water flowing around rocks. Press hard with your crayons or oil pastels to make the rocks. Then use another color to start lines from the edge of your paper and let the curve to go around the rocks. Paint over your drawing with watercolor and watch the lines and shapes pop up.

34. Look at yourself in the reflective side of a curved pot or vase or in a piece of aluminum foil. Draw what you see, DISTORTING the way the reflection does.

35. Enlarge a piece of popcorn. Here is something that grows VERY MUCH as it pops. Make it as large as an 18 x 24 sheet of paper. Draw with charcoal, looking for the shadows in the inner parts.

36. SCULPTURE K - 3

YOUR PROBLEM: Make a TERRARIUM - a little landscape. Bring sand or soil, small rocks, shells, etc. Design its surface into hills and valleys. Work in teams or with a partner.
YOUR MATERIALS: solid boxes (Cut down a cardboard carton to a height of about 4 inches.), natural materials, small plants, cactus, etc.
YOUR AIMS: To make an interesting landscape, finding materials to make it unusual. To work in teams and share ideas.
CONNECTIONS: Learn more about land forms - hills, valleys, rivers, mountains. How were they formed? Find pictures of places like Grand Canyon and other National Parks. Our country preserves these special areas for us to enjoy.

MORE IDEAS

37. Change a strip of paper magically. Start with a strip 2" x 12". Twist it once and glue the ends together. This is called a MOEBIUS STRIP. It now has only one continuous side. Start drawing a design on it. Keep the design going until you come to the beginning again. Now cut into the strip in the center of the 2" width and cut all the way around, making a 1" strip. See what you get!!!

38. Gather many small pebbles, shells, sticks, beads, broken glass, etc. and make a MOSAIC. This is a design made by gluing many small bits on a flat surface to make a picture. Group your pebbles, or make them into a line. Fill in spaces with other kinds of materials. Start with a 9 x 12 piece of cardboard. When you have your design planned, begin applying heavy glue to one section at a time and glue your pieces down. Place them very close together. HINT FOR TEACHER ONLY: To break pieces of stained glass or other colored glass, put a few pieces inside a whole newspaper and hammer on the top. Pick out the usable pieces carefully. Discard fine shreds.

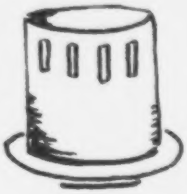
39. OR place your mosaic pieces in the bottom of a 1" high gift box. When your design is complete, mix some plaster (see manual page 24) and pour over the pieces carefully. When the plaster is set, remove the box and see your design.

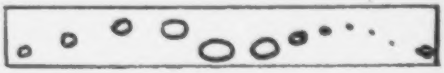
40. SCULPTURE 4 - 6
YOUR PROBLEM: Change your bodies into PEOPLE SCULPTURE. Form groups of 4 or 5 students. Shape yourselves into a sculpture, letting your arms and legs be MOVEMENTS and LINES of the sculpture. Try several poses. When you like one, use railroad board to cut pieces, slot them together, and make the MOVEMENT that your group designed.
YOUR MATERIALS: railroad board or construction paper, scissors
YOUR AIMS: To feel the SPACES you make in your PEOPLE SCULPTURE. To place your arms, legs and bodies into DIAGONAL positions, curved positions, or straight vertical lines, just as you would see in a sculpture. To take turns having the class judge the sculpture and find its movements. To cut shapes that feel like the PLANES and lines you made together. To figure out how to hold your sculpture together by slotting pieces into each other.
CONNECTIONS: Sculpture is a 3-D art form that organizes shapes in space. The "inside" spaces are just as important as the outside space. Look at large sculpture groups of figures and of ABSTRACT forms to find the inside spaces.

MORE IDEAS

41. Use aluminum clothes line wire or "stove-pipe" wire to shape a body. Start with a 30" strip bent in half to make the head, body and legs. Twist a 10" strip below the head to make arms. Wind more wire around the body parts to give it thickness. Now put your figure in many different positions. See how many ways the body can change. Make your figure run, jump, look frightened, fight, etc. When you get a position you like, begin wrapping your figure in strips of paper mache or of plaster cloth to complete the body. Paint and mount the finished figure on a small block of wood.

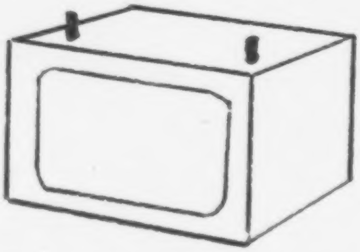
42. ANIMATION K - 6
YOUR PROBLEM: Make a ZOETROPE and draw a changing movement.
YOUR MATERIALS: a 5 gallon cardboard ice cream container (cylinder), a "lazy susan" or other turn-table, utility knife, 4" strips of paper 38" long (the circumference of the container), markers, crayons
PROCEDURE: (TEACHER) Cut six vertical slits 1/2" wide and 4" long in the upper half of the container. Space them evenly. Mount the container on a turn-table. Divide the strips into 2" or 3" sections with light pencil lines. Then begin on the left and draw an object or a figure. In the next section, move it or change it just a bit. Keep on increasing the movement or change in each section and try to get it back to the first frame when you finish. Set the strip around the inside bottom of the container and spin while you look in the slits. You will see a little "movie."
YOUR AIMS: To learn about ANIMATION. To draw a change, making your idea grow or move bit by bit.
CONNECTIONS: Find a strip of motion picture film and look at it in your film strip projector, seeing one frame at a time. You will see how the camera makes a movie. It takes about 24 pictures every second! Just as in your ZOETROPE, your eye brings them together to look like a movement.





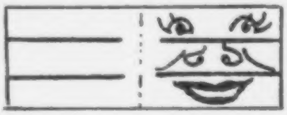
43. Make FLIP BOOKS. Staple together stacks of 3" x 4" paper - about 20 sheets. Draw your change, as you did in the ZOETROPE, on each page of your book. Then flip through it with your fingers to see the change.

44. A "TV" PRODUCTION K - 6
YOUR PROBLEM: Plan and produce a "television special". Decide on a class theme about things that grow - animals, food, people, etc. Sequence your story and assign a picture to each student. Glue the finished pictures together to make a scroll and show them in a box "TV".
YOUR MATERIALS: 12 x 18 paper, chalks, tempera paints, cups for water, brushes, newspaper, glue, utility knife, 2 dowel rods (1/2" x 20"), cardboard box about 18 x 24 x 12.
PROCEDURE: Plan your story and assign a part of it to each student. Draw your picture with light chalk VERY LARGE, to fill the 12 x 18 paper. Paint your picture, fill in all the FOREGROUND and BACKGROUND spaces. Sequence the pictures and glue them together into a long scroll. Prepare your box by cutting a television screen shape opening in one side. Cut 1/2" holes for the dowel rods. Set the dowel rods in place and then glue the beginning and end of the scroll to them. (HINT: Glue the bottom of the dowel rods under the box to bottle caps to hold them in place.) Write a story for your pictures and have a show.



YOUR AIMS: To learn about the animals or other growing things so that your pictures will have many details. To work together to make a whole story. To draw large and paint with colors that will show when the pictures are in the "TV".
CONNECTIONS: Watch special programs on Public Television that tell you about nature and our wonderful world. Work with your parents to make your own show at home.

45. BOOK BINDING K - 6
YOUR PROBLEM: Make a three-section book that will change as you turn each section.
YOUR MATERIALS: 4 sheets of 12 x 18 paper per student, scissors, stapler, choice of crayon, marker, watercolors
PROCEDURE: Fold your sheets in half, making 16 pages. Plan a title for your book and design it on the cover sheet. Measure three of your sheets into three equal 4" x 9" sections. On each page, draw large funny faces. Put the eyes into the top section the nose in the center, and the mouth in the bottom section. Cut the pages from open edge toward the fold, leaving 1" at each side of the center fold. Put the cover on the outside and staple the folded edge. Turn one section at a time and make many different faces.
YOUR AIMS: To draw many different faces, making the features funny and detailed. To measure and cut evenly to make your book work well. To plan a title and design your cover with lettering to suit your title. To use color to make your faces different and interesting.
CONNECTIONS: Look at CARICATURES, at cartoon faces.



MORE IDEAS

46. Make an accordion fold book with a 36" strip of mural paper. .Fold it into even sections. Show the METAMORPHOSIS of a caterpillar in the sections.

47. Make a book with pages shaped like a house, a fish, a pumpkin, a balloon, etc. Punch holes through the pages and tie them together with a piece of yarn.

48. PRINTMAKING K - 6
YOUR PROBLEM: Make a SANDPAPER PRINT on a tee shirt or piece of fabric.
YOUR MATERIALS: 4" x 5" pieces of sandpaper (any grade of roughness), crayons, electric iron, piece of brown kraft paper (or paper bag), tee shirt or piece of an old sheet for each student.
PROCEDURE: Draw your design on the sandpaper. If you want to do your initials or name, draw it IN REVERSE. Look at your sketch in a mirror to check it out. Fill in the sandpaper with color and design. Place the RIGHT SIDE of the fabric on top of the crayon design. (If you are using a tee shirt put newspaper in between the sides.) Lay the kraft paper over the fabric and iron with a MEDIUM hot iron.
YOUR AIMS: To learn a printing process and to discover REVERSAL. To plan and complete a design with good colors and shapes. To use the iron with care.
CONNECTIONS: Printing of words requires letters to be in reverse. Find out about Johannes Gutenberg who invented the printing press. Bring in letters from old printing presses.

49. Make a MONOPRINT. Use block printing ink on a palette. (Ask an offset printer for used aluminum offset plates.) Draw your design on a sheet of paper, IN REVERSE of what you want. Roll a THIN layer of ink all over the palette. Lay the paper on the inked palette LIGHTLY and trace over all of your lines. Rub with your fingers in areas where you want more color. Then lift the paper and see what your print looks like. If your ink was too thick, the print might be all blurred. EXPERIMENT to get the right thickness. MONOPRINT means that you get only one print. You have to roll the brayer over the palette and re-ink every time.

Lessons:

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Subtheme B: COLOR, LIGHT AND SHADOW

50. FIGURE DRAWING K - 3
YOUR PROBLEM: Have a student pose and cut the pose from construction paper. Don't draw first. TRUST YOUR EYES. Start with the foot and cut around the whole figure. Give it feet and hands and neck. Then glue it on a sheet of paper and draw its shadow.
YOUR MATERIALS: 9 x 12 black construction paper, 9 x 12 white paper, scissors, crayons, glue
YOUR AIMS: To LOOK at your model and cut just what you see. To make your figure as large as you can on your construction paper. To draw the shadow just like the figure.
CONNECTIONS: Study your own shadow at different times of day. See it long early in the morning and late in the afternoon. What kind of a shadow will you have at noon time? Have a friend trace your shadow with chalk on the sidewalk. It may be a funny shape!!! Plan the shadow you draw to be a long or a short one.

MORE IDEAS:

51. IMAGINATIVE Experiment with a lamp in a darkened room. See how you can change the shadow you make by being close to the lamp or farther away. Make scary shadows. Do drawings in dark crayon of a scary shadow shape.

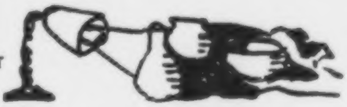
52. PERCEPTUAL Look at a fall leaf and see the beautiful colors as it changes. Draw leaves and color them with chalk. Rub and blend the chalk to try to get the colors of fall.

53. FIGURE Draw yourself and your friends playing in your favorite season. Pose for each other to get the GESTURES of ice skating, roller skating, swimming or other actions that show your season. Complete the background in the shapes and colors of the season.

54. PERCEPTUAL Take a "shadow walk" around your school. Look for the shapes of shadows.

55. PERCEPTUAL Draw trees in each season. Make an accordion fold book of four tree drawings. Use colors for each season.

56. PERCEPTUAL DRAWING 4 - 6



YOUR PROBLEM: Make a STILL LIFE with a crumpled sheet of white paper and two or three white bottles or bowls. Darken the room and shine a light on the still life. EXPERIMENT: move the light to change the shadows. Try to make very long shadows. Then draw the still life with charcoal, putting in the shadows.
YOUR MATERIALS: 12 x 18 white paper, charcoal, cotton balls, lamp, still life materials.
YOUR AIMS: To become aware of shadows as interesting shapes. To use charcoal effectively. Blend with the cotton to produce many tones. To organize your still iife shapes and shadow shapes into a good composition.
CONNECTIONS: Look for shadows in photographs. Experiment with a lamp at home to change the shapes of things. Contrasting LIGHT and SHADOW in art is called CHIAROSCURO. It comes from two Italian words - CHIARO means light; OSCURO means dark. Renaissance artists began using CHIAROSCURO.

MORE IDEAS

57. PERCEPTUAL Take an 18 x 24 inch sheet of drawing paper and a crayon out to the playground on a sunny day. Place it in the shadow of a bicycle and draw the shadow lines that fall on your paper. HINT: Don't take too long or the shadow will change!

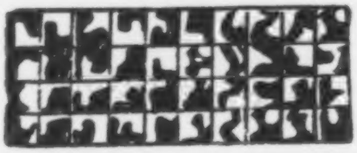
58. PERCEPTUAL Look at a building reflected in the windshield of a car. Draw the way it is DISTORTED.

59. PERCEPTUAL Find a black and white photograph in a magazine. Cut out a 2" x 3" rectangle where you find interesting shadow shapes. Enlarge your rectangle on a 12 x 18 sheet of paper. Use charcoal to make the shadow shapes.

60. FIGURE Hang a sheet in the classroom and pose a model behind it with a lamp or an overhead projector behind the model. Have your model move nearer to the sheet or nearer to the projector and see how the shadow changes. Cut the shadow you see directly from construction paper. Make a mural of the class cut figures.

61. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Design a calendar. Make a cut paper design to fit each month. Give each student a part - 12 for the designs, 12 for the calendar dates, others for special events like the 4th of July to be inserted.
YOUR MATERIALS: 9 x 12 construction paper for designs,scraps of construction paper, scissors, glue, 9 x 12 white paper for dates, rulers, pencils, markers.
PROCEDURE: Assign tasks to each student. Get materials needed for each. Cut and tear pieces of color for the designs. Work on the paper HORIZONTALLY. Glue after the whole design is complete. For the dates, plan and measure the 9" side into six 1 1/2" rows. Measure the 12" sides into eight 1 1/2" sections. (Make one row into a border design.) Letter the name of your month in the top row. Use a calendar to place the dates in the correct sections. Make neat, large numbers. You might want to color in special dates - student birthdays, etc. Attach the designs and the dates and complete your calendar.
YOUR AIMS: To make interesting designs for each month. To choose colors that suggest the season. To measure and mark your month of dates correctly. To design legible and large numbers for your calendar.
CONNECTIONS: Learn about how calendar dates change each year. Why is that? Look at many calendars to find good designs.

62. DESIGN 4 - 6
YOUR PROBLEM: Have you seen how new glass buildings break up and distort the forms that are reflected in them? Divide your paper into window sections and draw a building broken up in the sections.
YOUR MATERIALS: 12 x 18 white paper, ruler, pencil, black markers.
PROCEDURE: Divide your paper into windows 3" wide and 4" long. Draw pencil lines. Start with the upper left space and draw part of a building - a part of a window. Make it twisted as reflections twist shapes. Draw with pencil. Draw in each section until all are filled. Then go back and fill in shapes with your black marker so that you get a POSITIVE - NEGATIVE pattern all over your paper.



YOUR AIMS: To look at reflections to see how they are broken up and DISTORTED. To draw each window section so that your image shifts from one to another. To color in with black marker to make an interesting pattern of black and white.
CONNECTIONS: Why do windows of buildings DISTORT shapes? Have you ever looked at yourself in a bent mirror and found that you were either VERY SHORT or VERY TALL?

MORE IDEAS:

63. COLOR THEORY Look for all the variations you can find of each color of the color wheel. Cut small swatches of colors from magazines. Then plan a class color wheel on a bulletin board. Draw a large circle on mural paper. Use a nail, a piece of string and a pencil to make the circle. Cut it out and divide it into 6 sections. Mount it on the bulletin board and label the sections with the colors of the color wheel - RED, ORANGE, YELLOW, GREEN, BLUE, PURPLE. Bring in your swatches and glue them in the section where they belong. Study the light, dark, dull, bright varieties you will find. Fill in each section completely. You will have a beautiful MOSAIC color wheel.

64. PAINTING K - 3

YOUR PROBLEM: Paint a picture of a season or a kind of weather. Choose three colors that you need. Make your shapes look like the season you are showing.

YOUR MATERIALS: 12 x 18 paper, tempera paint, brushes, cups for water, newspapers

YOUR AIMS: To choose your three colors and to mix new colors from them. To draw with your brush to get the shapes of your season - the wind of winter, the calm of summer, etc. To fill your picture with color and interesting details - flowers, trees, birds, or umbrellas and gray rain falling. Plan your own picture.

CONNECTIONS: Claude Monet was an IMPRESSIONIST painter. He painted with many little strokes of color to get the IMPRESSION of fog or sunset or cold winter. Look at the four paintings he did of haystacks (filmstrip frame 21). Each one is done with different colors to show the way Monet saw the light.

MORE IDEAS

65. COLOR THEORY Paint a rainbow. Use just RED, YELLOW and BLUE tempera or watercolor. Paint red on the top, then yellow, then blue. With your brush, paint in between the rows and mix them to make ORANGE, GREEN and PURPLE. (You will need to get a little more red on your brush to add to the blue to make purple.)

66. IMAGINATIVE What if you woke up one day and found that the world was all different colors? Paint a picture of a world with green skies, pink grass, purple trees.... Invent your own. Then write a story about your world.

67. IMAGINATIVE Paint a summer garden. Fill it with the many colors and shapes of flowers. Add some butterflies and birds. Draw the whole picture with one color crayon. Fill your paper with shapes. Then begin painting in the spaces. Use one color at a time and paint it in several places. Then mix another and fill in more shapes.

68. PAINTING - COLOR THEORY 4 - 6

YOUR PROBLEM: Use a small piece of sponge and tempera paint to make an IMPRESSIONIST landscape. Draw your landscape from a sweater placed in a heap. Follow the folds. They will look just like hills. Plan your colors to show a time of day or an ATMOSPHERE - rainy, foggy, etc.

YOUR MATERIALS: 12 x 18 white paper, tempera paint - RED, YELLOW, BLUE, and WHITE, small pieces of sponge, cups for water, newspapers.

YOUR AIMS: To study the way Claude Monet used "broken color" in his IMPRESSIONIST paintings. To let your colors blend on the sponge as you dab them on your painting. To mix colors that show a sunset, or an early morning mist, or a cold wintry day. To fill your paper with dabs of color. Let them overlap to make a rich color composition.

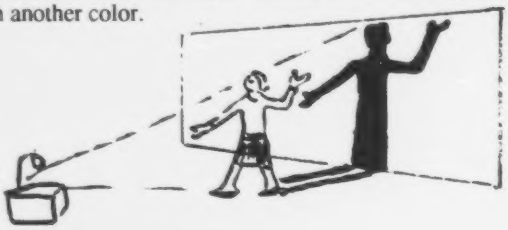
CONNECTIONS: Look for more examples of IMPRESSIONIST painting. These painters looked closely at things and saw that their colors looked different in different light.

EXPERIMENT: Put a green light bulb in a lamp and see what color your skin looks. What will a red sweater look like? Try other colors. Put colored cellophane on an overhead projector and see the effects in your classroom.

MORE IDEAS

69. Some artists make "poems" out of their landscapes, using wonderful colors like pink and purple and blue for hills. Draw another "sweater landscape" and paint it in unusual colors.

70. FIGURE Paint a SHADOW MURAL. With an overhead projector, have students pose and cast shadows on a wall or on a large piece of mural paper. Move nearer to the wall or to the projector to change the size of the shadows. Trace many figures, allowing them to overlap. HINT: You can have fun with size - make one person very large and another very small. When you have the mural all drawn, paint in TRANSPARENCY - paint shapes created from overlapping forms with another color.



71. SCULPTURE K - 6

YOUR PROBLEM: Make a LIGHT ENVIRONMENT with an overhead projector. Then wear white stretch tube jersey and move in the projection. See your shape become a colored sculpture. See its shadow in your light mural.

YOUR MATERIALS: colored cellophane, paper, scissors, clear acetate loose leaf page protector, overhead projector, white sheet for wall, stretch jersey (Find tube dust cloths. Or dress children in white.)

PROCEDURE: Work in teams of 4 to design an environment of color, light and shadow. Pick a theme - jungle, city, flower garden, under sea, etc. Arrange pieces inside an acetate protector. Overlap colors of cellophane and make new colors. Ordinary paper will show black on the projector. Cut many shapes, try them in many compositions. You will have to put them on the projector to see how they look. Have class CRITIQUES to decide on final designs. Then move in the projection to become an animal, bird, etc. OR cut fish shapes from cardboard, attach a dowel rod or other stick with tape, and move them like shadow puppets in the projected environment.

YOUR AIMS: To make new colors by overlaying several pieces of cellophane. To work together to cut shapes and arrange them into a good projected composition. To EXPERIMENT with movement and shadow shapes of your body or of cut shapes. You might find music that works well with your environment and move in a dance pattern.

CONNECTIONS: Think of other ways that you can work with light and shadow. Make shadow puppets and hang your sheet from a rope away from the wall. Put the projector behind it and move your puppets in front of the light. Let the class watch from the other side of the sheet. Write a play and perform it with your puppets.

72. BOOK BINDING K - 3
YOUR PROBLEM: Make a scroll book of the seasons. Paint the colors of each of the seasons in parts of the scroll. Then cut out figures from posed models to show the actions you like for each.
YOUR MATERIALS: mural paper cut into 9" x 36" strips, tempera paints, cups for water, brushes or sponges, newspapers, black construction paper, scissors, glue.
YOUR AIMS: To divide your scroll into four sections and to paint the colors of the four seasons, one in each section. To pose for each other to cut figures running, swimming, skating, flying a kite, etc. To glue these carefully in the sections you choose. To roll your book like a scroll.
CONNECTIONS: Look for Japanese and Chinese scroll books. They often tell long stories. And you read them by unrolling a section at a time.

73. BOOK BINDING 4 - 6
YOUR PROBLEM: Make an accordion fold book telling the story of your shadow.
YOUR MATERIALS: Strips of mural paper 9" x 36", crayons, chalks or oil pastels,ruler, scissors, glue,railroad board or heavy construction paper.
PROCEDURE: Measure and fold your paper into 6 sections-6" wide. Fold back and forth like an accordion. Cut two pieces of railroad board or construction paper 6" x 9" and glue them on the ends to make covers. Think of a title and design your cover. Draw in each section, showing yourself and your shadow early in the morning, and through the day. Write a story or a poem to go on each page.
YOUR AIMS: To work carefully and with CRAFTSMANSHIP to make your book. Write or letter your story, allowing margins.

Lessons:

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Subtheme C: ARTISTS TRANSFORM TO EXPRESS IDEAS

74. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Trace your hands and feet and transform them into something - a bird, a butterfly.
YOUR MATERIALS: 12 x 18 paper, crayons.
YOUR AIMS: To use your power to THINK NEW and MAKE CONNECTIONS. To add many details to complete your idea.
CONNECTIONS: Look around you and see how many CONNECTIONS you can make. TRANSFORM other things - your scissors, a paper punch, your shoe.

MORE IDEAS

75. IMAGINATIVE Draw your favorite dream. Think about where you were, who else was there. Put many details in the background.

76. IMAGINATIVE Draw your self portrait as your favorite food. Think about where you will put your face. What will you be doing?

77. PERCEPTUAL-SPACE A photograph can only show one view. An artist can show many views. Draw your home and show both the outside and the inside. Figure out how YOU can do this. What do you want to show INSIDE your home? Rooms? People in them?

78. IMAGINATIVE-SPACE Draw a room and make some things in it MUCH TOO LARGE or MUCH TOO SMALL - a chair as tall as the ceiling, a small table, a large bowl on it, etc. How large will you be?

79. PERCEPTUAL Look at yourself in a broken mirror. Draw what you see. Draw it.

80. IMAGINATIVE Draw a sky full of cloud shapes and then turn them into things they suggest. Do you like to do that with real clouds?

81. IMAGINATIVE Draw a building shaped like some kind of food - a hamburger house, a club sandwich apartment building, a high rise shaped like a bunch of asparagus... Think of one of your own.

82. IMAGINATIVE Remember the X-RAY drawing of a kangaroo in the film strip? Draw a huge moving van and show how all the furniture is stacked inside it.

83. IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: Eat an apple. BUT - first do a CONTOUR DRAWING of it. This means to let your eye follow every edge you see. Take one bite, and draw it as it looks now. Take another bite and another, drawing the apple each time. When you finish (the apple and the drawings), look at them and THINK NEW. See something in each one and add new lines and shapes to complete your idea.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, crayons.
YOUR AIMS: To plan your space to do eight drawings. Fold your paper in half each way and again on the long edge. To TRUST YOUR EYES and draw each new shape. To use your imagination to see new forms in your drawings.
CONNECTIONS: That is just what you are doing - MAKING CONNECTIONS. Our power to THINK NEW is a special HUMAN power. Animals think by INSTINCT.

MORE IDEAS

84. FIGURE Pablo Picasso invented CUBISM as a way of seeing all the PLANES and angles of a figure. Pose a student sitting down. Draw the pose, making every edge a straight line. When you finish, extend some lines to the edge of the paper. Add pattern and color to each shape in your drawing.

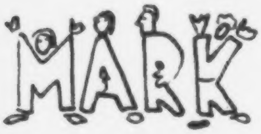
85. IMAGINATIVE Make two sets of 3 x 5 cards. On one, write the name of an object - a bicycle, a tomato, etc. On the other set, write adjectives - nervous, tired, angry, sad, etc. Then let each student pick one of each set and draw the combination (a silly scissors?)

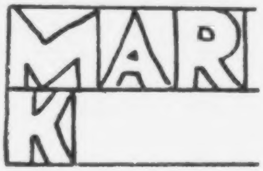
86. IMAGINATIVE CARICATURE is an artist's way of EXAGGERATING a person's features in order to say something about the person. Do a caricature of one of your friends or of a famous person. Collect newspaper cartoons to see how these artists do CARICATURE.

87. IMAGINATIVE Do a self portrait line drawing expressing an emotion by exaggerating your features. Make it sad, happy, frightened, etc.

88. IMAGINATIVE MAKE SOMETHING BETTER. Transform your world, your home, your school. Think of a better way of doing something. On a 12 x 18 paper, write about your idea on one side and draw it on the other. Have an exhibit.

89. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Cut out the letters of your name. Glue them on a sheet of paper and TRANSFORM them into an imaginary landscape or city or group of people. Add lines with a marker or crayon to show your idea. Put in a background.





YOUR MATERIALS: 12 x 18 drawing paper, assorted colors of 9 x 12 construction paper, scissors, glue, crayons or markers.
PROCEDURE: To cut the letters of your name DIRECTLY from construction paper - don"t draw first - start by folding your 9 x 12 paper in half lengthwise. Cut it into two strips 4 1/2" x 12". Cut off a piece that will fit the first letter of your name. If it is M, you will need about 3". If it is A, you will need only about 2". Try to see your letter just fitting in the piece. Cut away the outside edge of your letter. Then cut again to make it thin or thick. Arrange your letters on your 12 x 18 paper and glue them neatly. Then let your imagination go!
YOUR AIMS: To cut the letters of your name neatly. Do just your first name if it is long. To use your imagination. Look at the shapes of the letters and CONNECT them to another idea. To add a background that makes your composition interesting - a little airplane flying over your city?
CONNECTIONS: Artists MAKE CONNECTIONS. Enjoy this power that we all have to THINK NEW. Claes Oldenburg, the artist who make the 12 foot high 3 way plug in the film strip, had an idea for a row of high rise buildings shaped like rye crackers.

MORE IDEAS

90. COLLAGE Fold a sheet of 9 x 12 construction paper in half lengthwise. Write your name large next to the fold. Cut out around the lines, making them about 1/4" thick. Don't cut away all the folded edge. Open and see the design you have made.

91. DESIGN - IMAGINATIVE 4 - 6
YOUR PROBLEM: Invent a new food. Design its shape and color. Plan an advertising campaign to sell it. Think of ways to cook and eat it.
YOUR MATERIALS: scrap paper for trying ideas, 12 x 18" paper for the ad, 9 x 12 paper for recipes,crayons, markers, water colors, oil pastels.
YOUR AIMS: To use your imagination. To design an attractive ad to sell your product. Use good lettering. Draw the food or someone eating it. Write a short paragraph telling about it and place the paragraph in a box section of your ad. To make your recipe a good design - draw the ingredients and the cooked food.
CONNECTIONS: Collect ads for food and study the LAYOUT of them - the lettering, the sections for sentences, the way the food is pictured. Find out about the NUTRITIONAL VALUE of foods - the vitamins and minerals in them, whether they are protein or carbohydrate, etc.

92. FIGURE Do three large outline gesture drawing as students pose. Use 18 x 24 paper OR large sheets from the want ad section of the newspaper. Let the drawings overlap on your paper. Then color each section, changing colors to show the new shapes formed by overlapping. This is called TRANSPARENCY. Try coloring some sections over radiator grids or other grids in the room.

93. Maori tribespeople draw SCARIFICATION lines on their faces. Cut out a large photograph of a face from a magazine and design your own pattern of lines on it.

94. COLLAGE Cut letters from construction paper for ADJECTIVES. Make the shapes of the letters look like the adjective - tall, wide, etc. Start an ADJECTIVE BULLETIN BOARD. Keep adding to it as you get more ideas. (See DESIGN K - 3 on this page for directions to cut letters without drawing them first.)

95. Make a SURREALIST **COLLAGE**. Cut out large and small magazine pictures of people and things. Combine them into an impossible image - a small person standing on a large hand, an apple as large as a building, legs on a car....

96. PAINTING K - 3
YOUR PROBLEM: Imagine yourself in a space ship. How would you move? Would you float around as the astronauts do? What will the space ship look like? Who else will be with you? Paint your idea of it.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper,light chalk for drawing, tempera paints, brushes, cups for water, newspaper, pails for water.
YOUR AIMS: To draw as large as your paper and put in many details of the inside of the space ship and the people in it. To draw first with one color chalk and then fill in spaces with paint.
CONNECTIONS: You have probably seen space movies. These show the IMAGINATION of the movie producers. Find out more about how people might some day live in outer space.

MORE IDEAS

97. Paint your idea of sound. Look again at Arthur Dove's painting called "Fog Horns" in the film strip. Do the huge circles that seem to be growing larger look like a fog horn sounds?

98. Look again at "The Great Number 5" painted by Charles Demuth. This painting expresses the excitement of fire sirens and fire engines. Think of a sound you could paint - circus sounds, cars on a busy street...

99. Work with colored tissue paper and construction paper to make your idea of an under sea scene. Cut out fish shapes from construction paper and glue them on your background paper. Tear strips of blue, green, yellow and white tissue and lay them over the fish shapes. Use thinned glue and a brush to apply the tissue. Paint the PAPER with glue where you plan to lay the tissue. Lay the piece of tissue on the glued paper and brush on top of the tissue to blend it in. HINT: Overlap pieces of colored tissue to get new colors and to make a rich tone.

100. Do other tissue paintings. Tear fall colors into small pieces and paint them on a background with thinned glue. When it is dry, use a stick and black tempera or India ink to draw a tree. Look at trees to make a beautiful, branching drawing.

101. PAINTING 4 - 6
YOUR PROBLEM: Do an ABSTRACT painting to show a MOOD. Choose three colors that express the mood. Mix them to make variations. Paint SHAPES that express the mood.
YOUR MATERIALS: 12 x 18 paper, tempera paints - choose just three colors, brushes, cups for water, newspapers, pails.
YOUR AIMS: To learn how colors express ideas - warm or cool colors, light, happy colors or dark, moody colors, etc. To blend your colors to make new tones. To paint ABSTRACT shapes that are calm or noisy, mysterious or silly, etc. To fill your paper with colors and forms that work together, that have UNITY.
CONNECTIONS: Talk about color and mood. What is the color of a rainy day? Does it affect your mood? Think about colors on walls in school or at home. How do they make you feel? Try to DANCE your mood paintings. Can you move in the same RHYTHM as the shapes you painted?

MORE IDEAS

102. What colors express your city or your neighborhood? Is it quiet, exciting, noisy? Draw a picture representing buildings in your city or neighborhood. Paint them in colors that express the way you feel about it.

103. On a 4 x 6 piece of clear acetate or waxed paper, do a detailed drawing of your shoe, a small toy, or other small object. Use a ball point pen or oil pastel. Then place your drawing on an overhead projector and see how it looks very large. Tape an 18 x 24 sheet of paper on the wall and move the projector until you get just what you want of your drawing on the paper. HINT: if you move the projector farther away from the wall the image will get larger. Trace all the lines of your projected drawing on your paper. It will be an ABSTRACT form. Paint it in MONOCHROME - use one color of tempera and black and white. Mix the three to get many variations.

104. FOR A CLASS PROJECT - start at least a week ahead of your painting day. Keep the overhead projector in the classroom to allow individual students to use it, so all will be ready with their enlarged drawing when you paint.

105. SCULPTURE K - 3
YOUR PROBLEM: Make a paper bag puppet to represent a food. Plan a puppet show about eating healthy food.
YOUR MATERIALS: brown paper lunch bags, construction paper and tissue paper scraps, crayons, scissors, glue.
PROCEDURE: Think with your class to list many foods. Pick one for yourself and decide how you can make the bag look like that food. Cut shapes of colored papers and glue them on the bag. Add crayon lines where you need them. Plan and write a play with the foods talking about what they do to help you grow and stay healthy.
YOUR AIMS: To TRANSFORM your paper bag into the shape of a food. To cut and glue carefully. To perform with your puppet.
CONNECTIONS: Learn about NUTRITION and how foods help you to grow. Bring in pictures of many foods to help you as you design your puppet.

MORE IDEAS

106. Transform yourself into an animal with a large paper bag mask. Cut, paint, or add paper shapes to your bag to make it into the animal you choose. Cut small holes just where you need to see out.

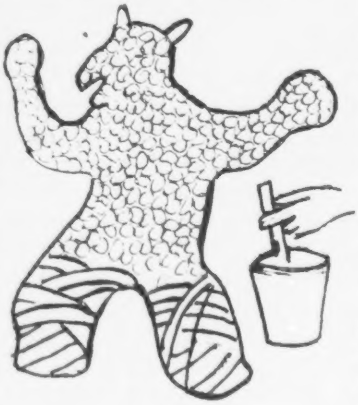
107. Find smooth stones and small rocks. Look at their shape and CONNECT it to something else - an animal, bird, food, etc. Paint it to carry out your idea.

108. Find a plastic hosiery container egg. Make something that could be inside an egg.

109. Make a 3" model of a chair. Think of a VISUAL PUN - a wheel chair, a bucket seat, a student chair. Look in the film strip to see four VISUAL PUNS. Find the kind of material you need to make your chair. THINK NEW.

110. SCULPTURE 4 - 6
YOUR PROBLEM: Make a class sculpture of an imaginary animal from paper mache. Try combining various animal parts to make a fantastic new creature.
YOUR MATERIALS: newspaper, masking tape, scissors, wire, chicken wire, wire snips, wheat paste (MIXED BY THE TEACHER), pail for paste, tempera paint, brushes, cups for water, yarn, raffia, found materials.

PROCEDURE: Shape an ARMATURE (a "skeleton" form) with chicken wire. Or make a wood armature (like a stick figure) from 1 x 2 boards and shape chicken wire over it to give volume. Tear strips about 4" wide from newspaper. (Tear on the "grain" to make straight tears.) Dip strips in paste and lay them on the armature, tucking ends into the wire to hold the first layer. Build up at least 5 layers for strength. Allow to dry and then paint and add other materials - yarn, raffia, etc. *THIS PROJECT CAN BE EXTENDED OVER SEVERAL WEEKS, ALLOWING A SMALL TEAM OF STUDENTS TO WORK AT ONE TIME.*



YOUR AIMS: To work together in planning and making your class sculpture. To solve structural problems. To apply paper mache strips carefully. To finish your animal with imagination.

CONNECTIONS: Find stories in your library about imaginary creatures. Look for books by Maurice Sendak. Write stories about your creature and make them into illustrated books.

111. FIBERS K - 3

YOUR PROBLEM: Make a CLOTHESPIN DOLL. Start with a clothespin and make its top into a head by drawing a face. Add yarn hair. Then use many kinds of materials to make its arms (pipe cleaners) and its clothes.

YOUR MATERIALS: clothes pins for each student, markers, scissors, yarn, fabric scraps, needles, thread, glue, pipe cleaners

YOUR AIMS: To MAKE CONNECTIONS. See the top of the clothespin as head, the two long parts as legs. To cut and sew or glue parts to make a costume for your doll. To THINK NEW and figure out many ways to add arms, feet, hat, etc.

CONNECTIONS: Think of all the toys that can be bought today. Years ago, children made their own - out of corn husks, old stockings, and clothespins. Toys you make yourself are very special.

MORE IDEAS

112. Make a SOCK PUPPET out of an old knit sock. Sew or glue yarn or pieces of felt on it to make a face. Use fabric scraps to make a hat or other details. Plan a puppet show.

113. Make a CARICATURE face from a nylon stocking and fiber fill. Start with a 10" length of stocking. Tie a knot at the top and lightly stuff with fiber fill. Tie the bottom. Then use a needle and thin sewing thread to shape the features. Bring the needle behind the nose and pull stitches to make it stick out. Use buttons for eyes, yarn for hair. Add a paper body. Write a play and have a puppet show.

114. FIBERS 4 - 6

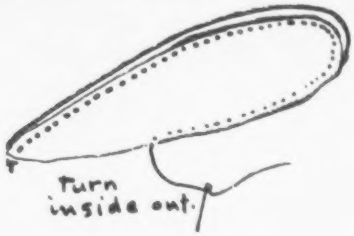
YOUR PROBLEM: Artist Claes Oldenburg transforms ordinary things into sculpture by making small things large, hard things soft. He made the "Three-Way Plug" in the film strip. It is 12 feet tall and made of blue plastic. Think of something you can make - a huge baked potato or a 2 foot long carrot.

YOUR MATERIALS: 18 x 24 newsprint (or want ad sheets) for sketching, remnants of fabric, scissors, pins, needles, sewing thread, cotton batting - several bags (You can also stuff with old tissue paper or crumpled newspaper.) felt for decorative details

PROCEDURE: Think of an object - a telephone, a doughnut, a clock, a pretzel. a cookie, etc. Draw it large on newsprint. Find fabric that is large enough and a good color for your object. Fold the fabric in half and pin your design on it. Cut out two sides as large as your fabric will allow. Sew the edges with a small running stitch, leaving about 4 inches to turn it inside out and stuff it. Carefully push the stuffing into your sculpture until it is even and full enough. Sew the opening to complete it. Add whatever details you need. Use paint, yarn, or other materials. Use your power to THINK NEW. Figure out how to make your idea take shape.

YOUR AIMS: To learn MOTOR CONTROL as you work with these materials. To THINK and INVENT and solve your problems.

CONNECTIONS:Claes Oldenburg MAKES CONNECTIONS with a good sense of humor. He has made many large city sculptures based on small objects. In Philadelphia, you can find a 60 foot steel snap clothes pin. In Chicago he made a 100 foot tall baseball bat. Look at small useful things - screws, wing nuts, pencils, scissors, bottle openers, etc. They are good designs because they have a simple form that works well.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Lessons:

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Subtheme D: **ALL ARTS TRANSFORM**

115. FIGURE DRAWING K - 3

YOUR PROBLEM: Have a student dance and draw the MOVEMENT of the dance. Use at least three colors and let movement lines overlap. Think about the kind of line that will show the movement - wavy, jumpy, angular, swirling.... Choose colors that help to express the idea.

YOUR MATERIALS: 12 x 18 paper, colored chalks, sponges and dishes of water, newspapers

YOUR AIMS: To follow the movement of a dance and see its LINES. To draw lines that "match" the dance movement. Make some thick (use the side of the chalk) and some thin, using the tip. To think of colors that express smooth, flowing movement and colors that show wild excitement. To fill your paper with overlapping lines and colors to make a beautiful pattern.

CONNECTIONS: Try using a flash light in a darkened room to watch the path of a movement. Ask your dancer to hold the flashlight and shine it against a blank wall. Hang a sheet if you need to make a clear space.

MORE IDEAS

116. Write poems about your favorite color. Think of three or four things that are that color. Tell how you FEEL ABOUT IT.

117. IMAGINATIVE Make a list of OPPOSITES - ANTONYMS. Pick a pair of them and draw pictures of both.

118. IMAGINATIVE Make a list of FEELINGS. Draw lines to show each one. Then take turns "dancing" the lines you drew.

119. Do MIME to show yourself walking a tight rope, flying, climbing out of a box. Think of many other actions that you can MIME. Use NO WORDS. Let the class guess what you are miming.

120. IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: Did you ever read Alice in Wonderland? Alice found herself in a strange place where she become very small, and then very large. Draw a scene from that story.
YOUR MATERIALS: 12 X 18 paper, crayons or oil pastels
YOUR AIMS: To imagine an idea and draw it. Talk about the story and list the characters in it. Pick an interesting one and show Alice with that character. To draw large and fill your space with background forms. To color firmly so that you could brush watercolor over your finished drawing as a RESIST.
CONNECTIONS: Art and story-telling are good partners. Go to the library and find ILLUSTRATED stories that you enjoy. Show your classmates your favorite book and tell about it.

MORE IDEAS

121. IMAGINATIVE FIGURES OF SPEECH are all EXAGGERATIONS to express ideas. Draw a PERSONIFICATION. This is a FIGURE OF SPEECH that gives INANIMATE things a human character. "The wind is a giant who blows trees over." Think of a PERSONIFICATION and draw it.

122. IMAGINATIVE A METAPHOR is a COMPARISON of two things. In the film strip, you see Grant Wood's painting of "Paul Revere's Ride". He painted the road like a ribbon, just as Alfred Noyes wrote in his poem, "The Highwayman" - "The road was a ribbon of moonlight..." William Wordsworth wrote that "DREAMS, BOOKS, ARE EACH A WORLD." Make up your own METAPHORS and draw them.

123. IMAGINATIVE A SIMILE uses the words LIKE or AS to compare two things. Wordsworth wrote, "I wandered LONELY AS A CLOUD..." Draw a face and make each part of it a SIMILE or a METAPHOR. "Eyes like sparking diamonds...." Think of EXAGGERATIONS.

124. IMAGINATIVE An IDIOM is another way we have of MAKING CONNECTIONS as we talk. Think of many idioms and draw them. "She has many little ones." "I stuck my neck out." Think of lots more.

125. FIGURE Find a length of tube jersey. Have a student put it on and move in it to change its shape. Draw several shapes and let them overlap. Color in all the new shapes that you made by overlapping. This is called TRANSPARENCY.

SECTION D **ALL ARTS TRANSFORM**

126. DESIGN K - 6
YOUR PROBLEM: Design costumes that you can wear in a play or a dance. Think of a theme - like "Follow the Wind". Make yourselves into wind and all the things that the wind moves as it blows across the land.
YOUR MATERIALS: brown or white kraft paper,.scissors,crayons, markers, stapler, tempera paint, cut paper if needed
PROCEDURE: Plan each student's part - a tree, a flower, rain, a field of corn, birds, etc. Cut 36" lengths (or longer) of paper for each student. Plan arm holes and a head hole. Then design your paper to be your role. Use any color material to complete your image. Write a play or plan a dance. Find background music.
YOUR AIMS: To work with PERSONIFICATION, making yourself into an object. To figure out how you can show your idea and wear it.
CONNECTIONS: All arts CONNECT. They all use the same kinds of ELEMENTS -lines, shapes, colors, textures, spaces. They all have RHYTHM, BALANCE, CONTRAST, PROPORTION, UNITY. Listen to music to hear its LINE, its COLOR, its TEXTURE. They all EXAGGERATE to express ideas.

MORE IDEAS

127. IMAGINATIVE Listen to a recording of a single instrument, like a flute, a trombone, a violin. Choose a color of chalk and make a line across your paper that LOOKS like the instrument SOUNDS. Is it thick or thin, high pitched or low? Is the melody flowing or jerky? Combine several instrumental sounds into a design.

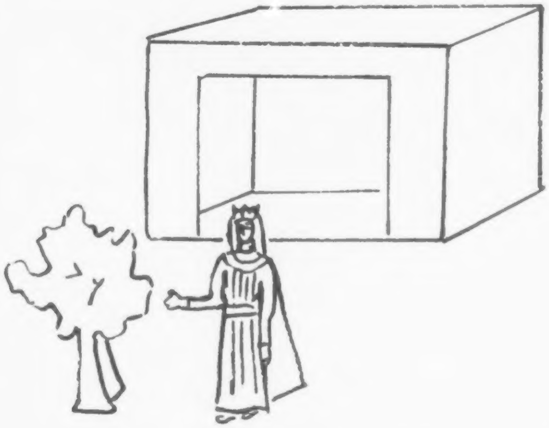
128. IMAGINATIVE Write a CONCRETE POEM. Use just words and make them into a picture. A typewriter works very well for this.

129. PAINTING K - 3
YOUR PROBLEM: Read the poem "In Just - spring" by e.e.cummings. Listen to the images he uses.... "mud-luscious...puddle-wonderful..balloonman whistles...hop-scotch and jump-rope." Paint his poem.
YOUR MATERIALS: watercolors, brushes, cups for water, newspapers, 12 x 18 white paper.
YOUR AIMS: To listen to the IMAGES that the poet used and to let them "float" in your painting as they do in the poem. Try wetting your paper and letting the colors float. To "hear" color in the poem - think of the colors you want for

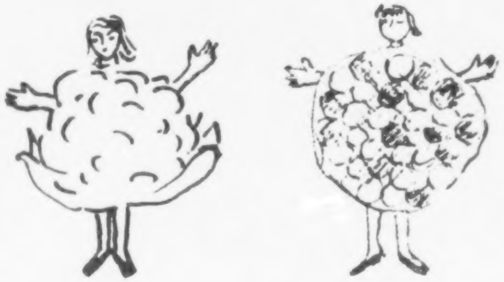
this image. To fill your paper and make a pleasing composition.
CONNECTIONS: Write your own poems about a season and do a painting to go with them. Make a class book of poems and paintings.

130. PAINTING 4 - 6
YOUR PROBLEM: Think of a story that exaggerates - like Pinocchio, Rumplestiltskin, Jack and the Bean Stalk. Paint a picture of the story, showing the exaggeration in your colors and shapes.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, pencils, watercolors, markers, cups for water, newspapers
YOUR AIMS: To use shape and color as the writer uses words, exaggerating to express ideas. To draw large and fill your paper. To add background shapes that add to your story. To use your paints well. Try wetting a drawn shape with just water first and then adding color to get an even tone.
CONNECTIONS: Look at illustrations in children's books. Find ones that use exaggeration - like Maurice Sendak's books. Write a story of your own about an imaginary character.

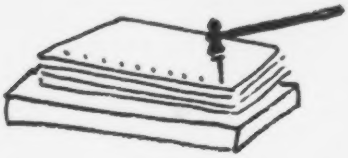
131. SCULPTURE K - 3
YOUR PROBLEM: Make a stage and paint scenery for it. Draw the characters for your story on cardboard, cut them out and make them stand in your scene. SUGGESTION: This is a good problem for an upper-lower grade sharing.
YOUR MATERIALS: cardboard box about 2 x 2 x 3 feet, utility knife (for the teacher), sheets of drawing paper cut to the size of the box, tempera paints, cups for water, brushes, newspapers, tablet cardboard, scissors, glue, masking tape.
PROCEDURE: Seal the box and cut a large opening in one side, leaving about 3" on the sides and top. Design the stage and paint curtains on the sides. Choose a story and assign several scenes to be painted. Assign drawing, painting and cutting out characters. Cut cardboard supports and glue them on the back of the figures. On cardboard, draw and paint trees or other forms to be used as "flats" on the stage. Cut them out and attach them in place. Write and perform a play.
YOUR AIMS: To work together on this class project. To solve the problems by THINKING NEW. To make beautiful scenes - or scary ones.
CONNECTIONS: Have you ever seen a play? Did the scenery help to make you feel the story?

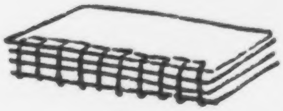


132. SCULPTURE 4 - 6
YOUR PROBLEM: Make body coverings to make yourself into a food. Learn about the vitamins and minerals in your food, about ways to prepare it, etc. Then go to other classes and tell them all about "yourself."
YOUR MATERIALS: mural paper of assorted colors, large cardboard boxes (to make a piece of cheese, a box of cereal, etc.), scissors, glue, crayons, markers, paints, etc.
PROCEDURE: Decide on your food and find materials that will work to make it. Work with a partner. Lie on the floor on mural paper and have your partner draw the shape large enough to cover you. Cut two and glue the sides together, leaving head and arm holes. Add all details (draw grapes if you are a bunch of grapes, design the package if you are a box of cereal, etc.)
YOUR AIMS: To THINK NEW to solve your design problems. Think about something for your head, too. To use CRAFTSMANSHIP in working with materials.
CONNECTIONS: Learn about NUTRITION as you do this. Write your own part and perform a play for other classes telling them about foods they should (or should not) eat.
Try using a large net laundry bag and fill it with balloons to make a bag of jelly beans.



133. BOOK BINDING K - 3
YOUR PROBLEM: Write a class story about what would happen if you woke up one morning and there was NO COLOR in the world. Think about what happened, why, how you would get it back, what you would do with it when you found it.
YOUR MATERIALS: 9 x 12 paper, crayons, wooden board 1 x 4 x 12, 2" nail, hammer, large needle, yarn, scissors.
PROCEDURE: Ask one student to start the story. Write his/her sentence at the bottom of the paper and begin drawing that part of the story. (For K - 1, bring several upper grade students in to write the sentences for the children as they give them. Continue the story one sentence at a time, each student volunteering to add to it, until all have a sentence and the story is ended. Draw each page.
TO BIND THE BOOK: assemble and sequence the pages, stack them evenly. - Measure and mark one-inch points along the left side 1/2" in from the edge. Set the pages on the strip of wood and hammer through each point. Sew with yarn, stitching around the edge and across from point to point. Start at the bottom, and when you reach the top go back again, filling in stitches.





YOUR AIMS: To tell a story in good and interesting sentences. To draw the picture of your part large, filling your page. To read your story when it is finished.

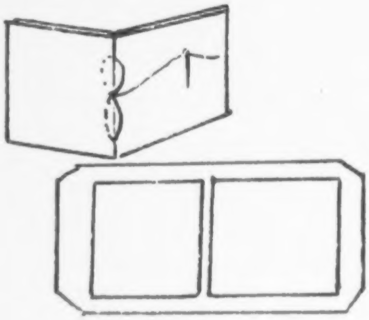
CONNECTIONS: Make many books, individually and as a class. Make your own class library. Learn to read the words you speak every day. Write stories about your family, your games, your dreams.

134. BOOK BINDING 4 - 6

YOUR PROBLEM: Make a sewn binding book of one SIGNATURE. A SIGNATURE means four sheets that are sewn together to make 16 pages. Write a story for little children. Think of characters and a plot. Try a METAPHOR story, like Cloudy with a Chance of Meatballs by Judi Barrett (an Alladin Book, Athenum 1978).

YOUR MATERIALS: 4 sheets of 12 x 18 white paper for each student, 1 sheet of 12 x 18 colored paper for each student, 2 pieces of 9 x 12 cardboard for each student, cotton fabric 16 x 24 for each student, watercolors, crayons, markers, or chalk and cotton for illustration, button hole thread, needles, scissors, glue.

PROCEDURE: Fold the 4 sheets and number the pages 1 to 16 with pencil. Plan the contents and the title of your book, allowing page 1 for title, page 2 and 16 blank. Write your story on other paper and plan what part goes on each page of your book. Write and illustrate each page. To sew, assemble all four sheets and add the colored sheet on the outside. Put about 24" of thread on your needle. Bring the needle through the sheets at the center from the outside of the signature. From the inside center go to 1" from the top and bring the needle through to the outside. Go back in the center hole and out again 1" from the bottom. Tie the thread ends at the center outside. Make the cover by placing the two pieces of cardboard on the fabric, allowing about 1/4" between them. There should be about 2" of fabric all around the cardboard. Cut the corners of the fabric (see diagram), bring the corners over and glue neatly on the inside, starting at the corners. Attach the SIGNATURE to the cover by gluing the colored sheet on the inside cover as END SHEETS.



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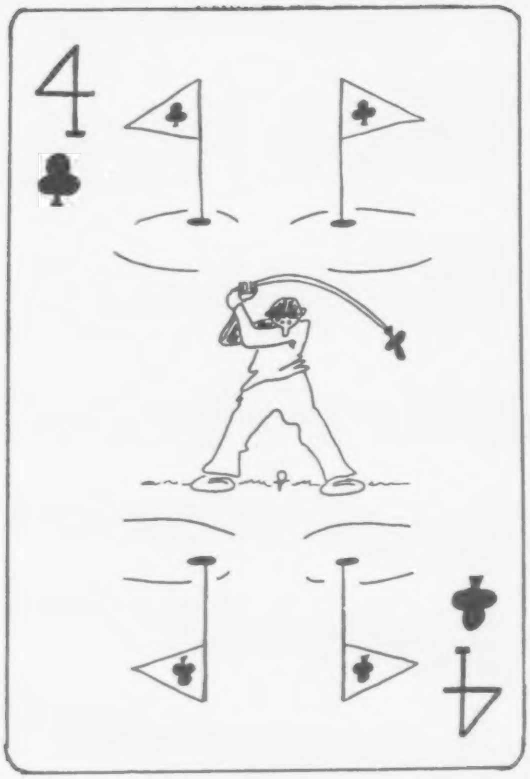
CONNECTING

The World Our Minds Invent



a theme of "Connecting"
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TEACHER'S GUIDE AND LESSONS

THE WORLD OUR MINDS INVENT

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THE WORLD OUR MINDS INVENT

THEME PLANNING GUIDE

by Jean Morman Unsworth

THE WORLD OUR MINDS INVENT is divided into four sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subtopics should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A: WE INVENT WAYS TO IMPROVE LIFE

B: WE INVENT WAYS TO UNDERSTAND LIFE

C: WE INVENT WAYS TO CELEBRATE LIFE

D: ARTISTS INVENT WAYS OF SEEING LIFE

Audiovisual Frames with Comments:

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Subtheme A: WE INVENT WAYS TO IMPROVE LIFE

1. **Spider Web and Hornet Nest.**

2. **Bird Nest and Bird "High Rise."**
Discuss the marvels of animal making, the skills that animals have by INSTINCT, without learning. But they will never build a "high rise". Only people can get NEW IDEAS.

3. **Mesa Verde Cliffs, Mesa Verde National Park, Arizona.**

4. **Mesa Verde Cliff Dwelling.**
About 1300 years ago, a group a Indians began living on the flat lands of the mesa (table). They built adobe houses by putting a coat of thick mud over a frame of poles and woven sticks. But near the end of the 12th century, they left these houses and moved down into the cliffs, using the rocks that were falling loose from the cliff walls to build "apartments" that we call PUEBLOS in the deep holes in the cliffs. They probably got this NEW IDEA because they were being attacked by enemy tribes. They disappeared by the 13th century, leaving their pueblos behind.

5. **Sears Tower, Chicago.**
House, Martha's Vineyard, Massachusetts.
Greystone House, Chicago.
Compare the kinds of buildings and the different materials used for each. Begin a study of the buildings in your area. For middle grades, make a bulletin board chart of styles and materials. Ask students to make drawings of their own homes and other buildings in their neighborhood. Invite an architect to visit your school or classroom.

6. **St. Basil Church, Moscow, USSR.**
This fantasy church was designed during the Renaissance by an Italian architect. The story is that Czar Ivan the Terrible, who commissioned it, liked it so much that he had the architect's eyes put out so he could never do another that would be better.

7. **Roman Incised Letters - Monument at Pompeii, Italy.**
The alphabet we use was designed by the Romans. Its geometry - circles, angles and straight lines - is seen in the many incised monuments they made. Look at the alphabet as DESIGN. Find out about the earlier forms of writing - Egyptian hieroglyphics, the Phoenician and Greek alphabets.

8. **Chinese Calligraphy - "Children" and "Love"**
Oriental symbols represent IDEAS rather than SOUNDS. Look at these two as pictures. The crossed lines of "love" (right) are similar to the crossed arms of sign language for love. Compare the two forms of written language - sound and symbol. The head, body and arms of a child can be seen in the symbol for "children" (left).

9. **Etruscan Bronze Chariot Sculpture, Tarquinia.**

10. **Gold Watch - Switzerland,** Collection of Robert Stern.

11. **Pulley and Egg Beater.**

12. **Child on Roller Skates, Child on Bicycle.**

13. **Leonardo Da Vinci - Page of Notebook.**
Model of Leonardo Da Vinci Pulley Lift.
Look at all of these for wheels and their function. Learn GEAR, COG WHEEL, AXLE, PULLEY. Plan a display of wheel tools and toys. The Da Vinci model uses cog wheels and pulley. He planned the stones as a weight balance for heavy loads. Leonardo Da Vinci was a great artist of the Renaissance and also an inventor. Talk about GETTING IDEAS, RISKING.

14. **Models of Leonardo Da Vinci Designs for Flight.**

15. **Astronaut in Space,** Courtesy of NASA, Kennedy Space Center.
Leonardo Da Vinci (1452-1519) was thinking about how people could fly centuries before the airplane was invented. His designs failed. Talk about the importance of trying. Today, astronauts can walk in outer space.

16. **Child with Telephone.**
Make a list or plan a bulletin board display of all the inventions that make our lives easier. Tell the story of Alexander Graham Bell's accidental discovery that his experiments had succeeded. Compare the vibrating drum in the telephone to our ear drum. Ask a Telephone Company representative to come and show the insides of a telephone.

17. **Thomas Edison - Design for the Carbon Filament Electric Light Bulb, 1881.**
Poster Advertising Thomas Edison's Phonograph.
For fifty years before Thomas Edison found the right answer, people had been trying to make an electric light. Edison actually tried 6000 different materials as filaments before his carbon filament and vacuum bulb finally worked. He said that he didn't consider all the failures a waste of time. He learned thousands of ways it WOULDN'T WORK. Discuss the advances that have been made in recorded sound since Edison.

18. **Velcro and Burrs, Apple Cutter, Spoons, Zipper.**
These small objects each represent someone's NEW IDEA. Velcro is designed like the hooked pieces of a burr that stick to your clothes. Ask students to find out about inventions. What CONNECTIONS did the inventors make to get their ideas? Get information from the U.S. Patent Office.

19. **Child Thinking.**
We all have the power to THINK NEW. This kind of DIVERGENT thinking is an essential complement to the CONVERGENT thinking we do in mastering facts. Encourage getting ideas, risking trying them.

Relate these other Wilton audiovisuals to this section:
COLOR (an invented way of understanding color relationships)
PEOPLE DOING THINGS
EARLY AMERICAN CRAFTS
LETTERING
MIDDLE AGES series
FOOTLOOSE IN HISTORY series

BULLETIN BOARD IDEAS

INVENTIONS - DO WE NEED THEM ALL? (Ask students to find advertisements for many household gadgets and write a paragraph about whether they are necessary or useful.)

WHERE DO IDEAS COME FROM? (Find out about inventions such as the safety pin, zipper, velcro, etc. The man who invented the taxi meter is a millionaire. So is the man who invented barbed wire and the one who designed the envelope with a "window" for the address. Think of more.

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Subtheme B: WE INVENT WAYS TO UNDERSTAND LIFE

20. **Rainbow.**

21. **Rainbow Myth - German,** Student.

22. **Rainbow Myth - Japanese,** Student.
A MYTH is defined as a "traditional or legendary story, usually concerned with deities or demigods and the creation of the world or its inhabitants." (Random House Dictionary). Legends or myths about the meaning of the rainbow are found in every culture.
A German myth looks on the rainbow as the bowl which God used at the time of the creation to tint the birds.
In ancient Japan the story was told of the gods, standing on the "floating bridge of heaven" and thrusting a jeweled spear into the ocean. When they pulled the spear out, the drippings from it formed the island of Ogonoro. See The Rainbow Book, Fine Arts Museums of San Francisco, 1975 for many more myths and excellent information about rainbows.

23. **Antonio del Pollaiuolo - "Apollo and Daphne"**
In Larousse's World Mythology, Daphne is described as a nymph (a lesser deity), daughter of the river Peneius in Thessaly. The god Apollo tried to catch her but she ran away. Her father changed her into a laurel tree to help her escape. This Renaissance painting shows Daphne's arms already becoming branches.

24. **Aztec Sun God Tonatiuh** - Maguey reed Mexico.
This image, done with colored maguey reed strips pressed into beeswax, wears a sun disk and a shade to protect his eyes. He was also called Tezcatlipoca, which means "smoking mirror." He was the summer sun which sometimes parched the land. His symbol was a mirror with flames coming from it.

25. **Siva as Lord of the Dance.**
The Hindu god Siva as Nataraja, the Lord of the Dance, is pictured in this form as destroyer and renewer, determining the rhythm of the worlds. Dance expresses rhythm, and the multiple arms give the feeling of constant movement.

26. **Temple Guardians - Bangkok, Thailand.**
These powerful figures - a stone lion and a gilded bronze warrior, are typical of the guardian figures set outside Oriental temples.

27. **Door Knockers - Florence, Italy.**
A lion with a fleur-de-lis (iris or lily) is the symbol of Florence. Many houses have this symbol in their elaborate bronze knockers.

28. **Gargoyles - Notre Dame Cathedral in Paris.**

29. **Gargoyle Rain Spout - Notre Dame, Paris.**
These gargoyles are perched on the roof of Notre Dame in Paris. Gargoyles were intended as warnings to the people of the horrors of hell. The word gargoyle comes from a French word meaning "throat". Most gargoyles have a hollow "throat" so that rain water will flow out from the building.

30. **Kachina Dolls** - Collection of Mr. and Mrs. Ray Stone.
Kachina dolls are given to Native American children as a means of learning about the Kachina spirits. The Kachina mystique is most highly organized in the Hopi and Zuni tribes, but individual forms are found in all the pueblos of New Mexico. See Ritual of the Wind by Jamake Highwater, Viking Press 1977.

31. **Totem Poles - Bight Park, Ketchikan, Alaska.**
These totem poles were carved by Kwakiutl Indians of the Northwest. Each animal is a symbol of earth, water or sky, and of the protective powers the people asked of these spirits.

32. **Double Ceremonial Mask - Kwakiutl Indians**
Field Museum of Natural History, Chicago, Illinois.
This mask has an inner face and an outer face. The outer face is in two halves, hinged on the sides. At the high point of a ceremony, the wearer opens the mask to reveal the inner face.

33. **Antelope Mask.**
Many tribal people have TOTEM ANIMALS - symbols of qualities they wish for themselves. The antelope's speed, the ferocity of a lion, etc.

34. **Devil Mask** from Mexican Masks by Donald Cordry, University of Texas Press, 1980.
Devil Mask, Collection Mr. and Mrs. Ray Stone, Flossmoor, IL.
The Devil Mask (left) with two lizards as cheeks and eyebrows and beard probably relates to the identity of men and animals in early beliefs in which gods are transformed into animals and animals into men.

35. **Paper Cuttings of Chinese Opera Masks.**
According to Chinese history, the idea for Opera masks came from warriors in the 5th century A.D who decided to wear horrifying masks in battle to make themselves feared. Peking Opera uses them today. Each face design expresses a mood, an age and a temperament of a particular character. Colors have symbolic meanings. Black is honesty, blue is strength, white is stubbornness, yellow daring and cruelty, and red loyalty and integrity. Purple and pink symbolize old people.

36. **George Catlin - "The White Cloud, Head Chief of the Iowas"**,1870, National Gallery, Washington, D.C.
George Catlin (1796-1872) went westward from the newly formed States and painted the Indians, trying to show their character and customs. The painted face, headdress and jewelry are all symbols of this chief's position.

37. **Rock Stars - Kiss.**
Rock stars use masks, painted faces as well as.strobe lighting and the many inventions of today's technology to stage their performances. Compare a rock performance to an Indian ceremony.

38. **Gutson Borglum - Mt. Rushmore Monument, South Dakota.**

39. **Close-up.**
This monument to four great Presidents - George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt - was started by Gutson Borglum (1867-1941) in 1927 and finished by his son Lincoln Borglum. Each portrait head is 60 feet high, carved directly into the rock of Mt. Rushmore.

40. **Mt. Rushmore as Sports Heroes,** Student Collage.
Discuss the humor - and perhaps the truth - in this VISUAL PUN of our sports heroes of today.

41. **Car Totem and Designer Jeans Totem,** Students.
We have our "totems" today. These student ideas for "contemporary totems" are symbols of today's popular idea of success and power and status. Think of more. Make contemporary totems of money, sport shoes, other objects which are so much a part of today's life style.

42. **Children with Painted Faces.**
And we paint our faces - for Halloween.

43. **Surgical Mask, Ski Mask, Football Helmet, Gas Mask.**
These masks are all designed to protect. Think of many more kinds of masks that are worn for protection - welder's mask, sun glasses, baseball catcher's mask, motorcycle helmet, etc. Design some for special purposes.

44. **Hero Doll.**

45. **Sports Wear with Animal Symbols.**
Talk about the toys of today and the names of teams as "totems" as symbols of power, beauty, etc. Elicit responses

about playing with robots, superman dolls, and Barbie dolls. Do you "become" those characters when you play with them?

Relate these other Wilton audiovisuals to this section:
MIDDLE AGES series
FOOTLOOSE IN HISTORY series

BULLETIN BOARD IDEAS

MASKS WE WEAR
DEMONS OF TODAY (Talk about today's "demons", drugs, violence, etc. Ask students to design demon masks, write about an evil of today, and display the masks and essays together.

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Subtheme C: WE INVENT WAYS TO CELEBRATE LIFE

46. **Birthday Party.**
Talk about parties, why we celebrate, the cakes, hats, etc. that add to the festivities. All are SYMBOLS.

47. **Chinese New Year Dragon Dance.**
This lively dance, with many people forming the long body of the dragon, is a highlight of the Chinese New Year celebration.

48. **Circus Band, Two Marching Bands.**
Talk about parades and bands you have seen. Memories of circuses will be splendid material for a mural, a painting or drawing experience.

49. **Musicians.**
If possible, bring a musical group to your school to play for and interact with the students.

50. **Doris Lee - "Thanksgiving Day"** Art Institute of Chicago.
This painting, done in a simple, homey style, recalls family celebrations of all kinds. Ask students to identify people in it, talk about all the activities of preparation, and relate it to their own experiences. This can be an excellent stimulus for writing as well as drawing.

51. **Child with Halloween Pumpkin.**
List other holidays and events that we celebrate - national, religious, family, cultural. Plan to celebrate an event in class.

52. **Fireworks** - Multiple Time Exposure.
See the painting lesson on painting fireworks. A safety note about fireworks - looking and not doing - could even result in posters about safety.

BULLETIN BOARD IDEAS

Plan celebrations of students' birthdays or other events.

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Subtheme D: ARTISTS INVENT NEW WAYS OF SEEING LIFE

53. **Medrie MacPhee - "Drive"** Courtesy of the Mira Goddard Gallery, Toronto, Ontario.
This unusual perspective sees the view out the windshield from the level of a small child's eye line. Look at ordinary things from down on the floor, up on a table, etc. Use a paper "frame" (3 x 5 card with a 1 x 1 1/2" hole cut in the center) to view details in the room and outside.

54. **Guiseppe Archimboldo - "Summer"** (left) **"Spring"** (right), Musee de Louvre, Paris.

55. **Guiseppe Archimboldo - "Winter"** (left) **"Autumn"** (right), Musee de Louvre, Paris.
Here is an artist who really MAKES CONNECTIONS. Guiseppe Archimboldo (1527-1593) was a Renaissance artist from Milan. He spent most of his life painting at the Hapsburg courts in Vienna and Prague. Take time to see the connections he has made of fruit or vegetable or flower with face part.

56. **Karl Wirsum - "Son of Sol Mascot"** - Courtesy of Phyllis Kind Gallery, Chicago.
Karl Wirsum started with two Scotch tape dispensers. His painting can be a stimulus to associative thinking about every functional object - scissors, paper punch, etc.

57. **Robert Arneson - Self Portraits**, Ceramic, Courtesy of Struve Gallery, Chicago.
Robert Arneson has made many self portrait, most often poking fun at himself. Enjoy the humor is his flattened nose (as if pressed against glass) and the glaze dripping like jelly on bread.

58. **Family of Robot, Father - Nam June Paik** Video (1986) Courtesy of Carl Solway Gallery, Cincinnati.
Nam June Paik is a pioneer in video art. He manipulates the video image, using television technology and skill to MAKE NEW, not merely to photograph.

59. **Computer Portrait of Author, Computer-Generated Design, Child at Computer.**
The computer photograph rendering is an early technique which programs the computer to respond to the gray to black tones in a photograph and record each as a computer symbol of equal density. Computers can produce images that we cannot do by hand; but, like the spider and the bird, they can get no ideas themselves. It takes a person THINKING NEW to program the computer.

60. **Color Wheel Musical Instrument** - Student.
There are many ways to make students aware of the relationship of colors in the color wheel. Make one of these using food coloring. The varying amounts of water will produce varied tones as the glasses are tapped. Start with red, yellow and blue coloring (PRIMARY COLORS)and let the students blend each pair to get orange, green and purple (SECONDARY COLORS).

61. **Mother's Hat** - Students.
WHAT IF you went for a walk with your mother and everything you saw ended up in her hat? Challenge children's imaginations with similar WHAT IF's. It sharpens their perception and their imaginative thinking.

62. **Visual Puns - Time Flies, Foot Stool, Dentist Chair,** Students.
Visual puns are an excellent way to teach language. Enjoy these and ask students to get more ideas. Try IDIOMS also (e.g. "I stuck my neck out.", "She had many little ones.")

63. **Clock Sculpture - Gare St. Lazare, Paris.**
Connect this sculpture with the visual pun, "Time Flies." Is it laughing at people rushing to catch the train?

64. **Jerry Van Amerongen - "How the Brain Works"**
Reprinted courtesy of Cowles Syndicate, Inc. All rights reserved.
This humorous cartoon makes a very "true" statement about our mind's power to MAKE CONNECTIONS, to THINK NEW. If we can "plug in" our left brain and our right brain, so the factual mind will listen to the senses and imagination, we will be using ALL of our powers to learn.

65. **Child with Sony Walkman, Poster for First Edison Phonograph.**
Compare the technology of Edison's time to today. List all the media we now have to help us see and hear.

66. **Jet Airplanes.**
Again, compare past and present technology. Invite a special project on the history of transportation.

67. **Alwin Nikolai Dancers.**
This innovative dance group uses color and light in their staging to make exciting CHOREOGRAPHY.

68. **Child with Hand Puppet.**
See lessons on hand puppets. Plan to make puppets for all the characters of a story in your reading book, Social Studies, or fairy tale.

69. **Giant Baseball Hero Puppets - Carol Sterling and Bronx High School Students.**
These puppets are constructed with sheets of foam rubber as a base. Carol Sterling is Project Director for the Arts Partners program in New York City Public Schools.

70. **Collage** - Student.
Encourage YOUR class to "put their heads together" and INVENT.

Relate these other Wilton audiovisuals to this section:

ARTISTS AT WORK
ART ADVENTURE
MANY WAYS OF SEEING
ANIMALS
STILL LIFES
20th CENTURY TRENDS I and II

BULLETIN BOARD IDEAS

ARTISTS INVENT (View many reproductions of art works and discuss the artists' use of color and form as SYMBOL.Write essays and make a display of art and essays.)

WE CAN INVENT (Encourage students' new ideas. Draw them and write about them.)

Lessons:

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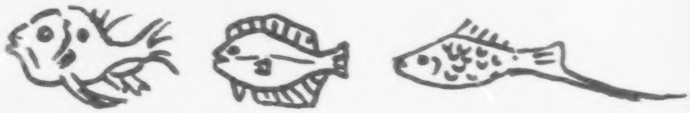
Subtopic A: WE INVENT WAYS TO IMPROVE LIFE

1. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: You are a deep sea diver, diving in waters filled with wonderful fish of all sizes, shapes, and colors. Draw many fish, sea weed, and whatever else you see. Work with crayon pressing heavily. Wash over your finished drawing with water color to make a RESIST.
YOUR MATERIALS: 12 x 18 paper, crayons or oil pastels, water colors, containers for water, brushes, newspapers
YOUR AIMS: To learn about fish - their STRUCTURE, their BODY PARTS, their VARIETY. Get encyclopedias, books on fish. Look at film strips, go to an aquarium. To INVENT your own fish shapes, giving them fins, tail, gills, scales. To fill your paper with many fish, varying SIZE, COLOR, SHAPE. Press hard, making solid areas and line patterns. To complete your composition by washing undersea color over it with water color.
CONNECTIONS: Learn about fish in science. Find out how they breathe, how their fins help them to move. Write a story about your undersea adventure.



MORE IDEAS

2. IMAGINATIVE MAKE SOMETHING BETTER. Invent a better way to travel, a way to solve the problems of our world, a city of the future.... Fold a sheet of 12 x 18 paper, write all about your invention on the left side, and draw it on the right. Fill your space, tell all about your invention in words and picture.

3. IMAGINATIVE Do a CRAYON ETCHING of a fantastic flower garden. Work on a firm paper - oak tag is good. Use bright crayon colors and shapes to completely cover your paper. Then paint over it with India ink or black tempera with a bit of detergent in it to make it stick. When it is dry, begin SCRATCHING your design into the black layer with any sharp tool - a tooth pick, nail file, old empty ball point pen, scissors point, etc. Draw shapes and then scratch out black to bring up the color underneath. Scratch whole shapes and many fine lines. Fill your paper with pattern.

4. FIGURE DRAWING 4 - 6
YOUR PROBLEM: Draw your friends on roller skates, skate board, or bicycle. Have students pose for the class. TRUST YOUR EYES and draw every edge you see. Look closely at the wheels and shapes you are drawing.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, fine markers, crayons
YOUR AIMS: To let your eyes lead your hand as you draw. Draw large and fill your paper with your figure. To learn PROPORTIONS of the body. Study it in science. To complete your composition by drawing a background.
CONNECTIONS: Find out when the BICYCLE was invented. When was the WHEEL invented? How many ways of TRANSPORTATION can you think of that use wheels?

MORE IDEAS

5. FIGURE Play "Statue Maker". When your model is told to "freeze", students can draw the pose.

6. FIGURE Ask a student model to pose as if he/she were flying. Draw the pose and make it look like it is flying by the background you draw.

7. PERCEPTUAL Plan a TRANSPORTATION MURAL. Use 36" mural paper about 15 feet long. List many ways of transportation and plan where you will draw them in your mural. Think about tracks and streets as a RHYTHMIC MOVEMENT through your mural.

8. PERCEPTUAL Draw kitchen tools and carpenter tools. Let your eye CRAWL ALONG THE EDGES and make detailed drawings.

9. IMAGINATIVE Put tools on an overhead projector to enlarge them. Trace the enlargement and TRANSFORM it into a dragon, a face....

10. IMAGINATIVE Draw your own illustrations for stories you find in the library. Do a picture book report.

11. IMAGINATIVE Invent a tool that will do your homework, make your bed, take out the garbage.

12. IMAGINATIVE Experiment with drawing tools. Try using a twig dipped in paint or ink. Draw with charcoal and blend your lines with cotton or your finger.

13. DESIGN K - 3

YOUR PROBLEM: Use your power to THINK NEW. Design these inventions:
1. I met a zipper that thought it was a.....
2. I met a button that thought it was a....
YOUR MATERIALS: 9 x 12 paper, 1 x 4" strips of yellow paper marked with zipper lines , 2" circles marked with dots for button holes, markers, glue
PROCEDURE: Glue your yellow strip on the 9 x 12 paper. Think about what your zipper could be and draw all the rest of the lines to show it. On another sheet of paper, glue the button and complete it to become whatever you think it might be.
YOUR AIMS: To use your imagination and MAKE CONNECTIONS. To draw your idea and put in many details. Think of more CONNECTIONS - the patterns on a snake look just like a zipper. Tiles on a floor look like a checkerboard. Your hand looks like a tree.

MORE IDEAS

14. Design a spider web. Draw the RADIAL LINES first and then start connecting them just as the spider does.

15. Look at the insides of a clock to see the design of WHEELS and COGS. Cut the shapes you see and make a **COLLAGE**.

16. Invent a machine and let everyone in the class add a part. Start with a 9 x 12 paper. Write your name on the back (so it will get back to you.) For two minutes, draw a beginning part of a machine. Then pass your paper to the next desk. Keep doing this, for two minutes each time, until everyone has drawn on every machine. When you get your own back, decide what it might do and write a little story about it on another sheet of paper.

17. LETTERS Cut letters of the alphabet directly from construction paper. Start with a rectangle just the right size and just cut away what you don't need.

18. DESIGN 4 - 6
YOUR PROBLEM: Design a store that sells some special kind of product. Give it a name, design the FACADE (the front) and the window display. Do a SCALE FLOOR PLAN of the inside. Where will the counters be, how will you display your product?
YOUR MATERIALS: 18 x 24 paper, scrap paper for sketching ideas, pencils, rulers, erasers, markers
YOUR AIMS: To INVENT a new product. Draw several examples of it. To design a store display and title. Think about the STYLE of letters you want. To learn how to measure in SCALE. Use 1/2" = 1 foot, so a wall 20 feet long will be 10" long. Measure counters and displays in the same scale. To finish your plan with marker or other color medium to make it attractive.
CONNECTIONS: Look at window displays in stores. Some just crowd too many things in the window. Other will show one or two things and design the window so you really enjoy looking at them. Think about how DESIGN helps to sell.

MORE IDEAS

20. Design a machine that has a LEVER, a PULLEY, a HINGE.

21. Animate a word so that it looks like what it says. Draw the letters and give them head, hands feet, etc. Try RUNNING, FALLING, FIGHTING, CLIMBING.

22. Imagine what the insides of telephone wires would look like if all the words were seen. Do a design of many telephone wires.

23. COLLAGE Find many pictures of hands in magazine advertisements. Cut them out carefully and combine them in a collage. Add other objects that they can be holding. Try putting a tiny person in a large hand, a small hand holding the world, etc.

24. MATH RELATED Redesign your classroom. Measure its DIMENSIONS and do a SCALE DRAWING of it. Then plan placement of desks, tables, etc. Try cutting out scale rectangles to represent desks and tables (measure them to find out their size) and try many different arrangements.

25. MATH RELATED Draw a circle with a compass. Use the RADIUS to mark off the CIRCUMFERENCE into six sections. Connect these points with a ruler and you will have a hexagon. Do many of these and make a design.

26. PAINTING - COLOR THEORY K - 3
YOUR PROBLEM: Invent a new color world. Mix colors to make new ones. Draw a landscape and paint land, sky, trees, water, houses, all in new colors.
YOUR MATERIALS: 18 x 24 paper, tempera paints in foam egg cartons - red, yellow, blue, white, other colors if available brushes, containers for water, newspapers, foam produce trays for mixing
YOUR AIMS: To learn new colors by mixing primary colors together. To learn how to mix TINTS by adding white. To draw an interesting composition and paint it in colors not related to the forms in nature.
CONNECTIONS: Why is the sky blue, the grass green? Find out in science about what causes colors. Try keeping a plant in a dark room to see what happens to its color.

MORE IDEAS

27. Experiment with color mixing by using many colors of cellophane on an overhead projector. Work in teams, using an acetate loose leaf page protector to assemble your colors and shapes into a LIGHT ENVIRONMENT. Plan a THEME - forest, garden, underwater scene, etc. Cut some shapes from ordinary paper to get black shapes on the overhead.
Bring your composition up to the overhead and study the colors you have made. Overlap blue and yellow to make green, red and yellow to make orange, etc. See how much more INTENSE your colors get if you use two or more layers of one color. Now make your LIGHT ENVIRONMENT come to life. Cut bird, animal, insect or fish shapes from cardboard. Attach a length of string and hang them in your projected scene. Make them fly, swim, etc.

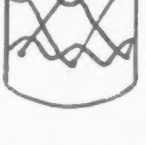
28. Experiment with a PRISM. Set it in the light of an overhead projector and see where it will reflect its rainbow of colors. (You might have to look off to the side, because the PRISM will slant the light rays.) If you have a crystal, hang it in the sunlight and look for the many little rainbows it will cast on the walls.

29. PAINTING - COLOR THEORY 4 - 6
YOUR PROBLEM: Invent new colors. Give them names. Make a class color wheel.
YOUR MATERIALS: 12 x 18 paper, tempera or acrylic paint - red, yellow, blue, white, black, foam egg cartons, foam trays for mixing, brushes, cups for water, newspaper, scissors
PROCEDURE: RED, YELLOW, BLUE are PRIMARY (first) colors. First paint swatches of each of the primary colors on your paper. You can mix SECONDARY colors - ORANGE, GREEN, PURPLE - by combining them. Start with any two of them. Mix small amounts of them on your palette and when you have a new color, paint a 3" swatch on your paper. Keep adding more of one or the other to get variations (e.g. RED + YELLOW = ORANGE. A little more red will make it red-orange, a little more yellow will make it yellow-orange. Paint a swatch of each new color you mix. These "in-between" colors are called INTERMEDIATES. Now mix red, yellow and blue together and you will make NEUTRAL BROWN! Paint a swatch on your paper. Then start adding white to your colors and paint swatches of the TINTS you will get. Then add black to your colors to get SHADES - dark tones. Paint swatches of each new color. When you have made many colors, cut out your swatches and name them - the yellow-orange could be "apricot", the "blue-green could be "sunny sea." Bring up all of your colors and make a huge class color wheel on a bulletin board or on a large piece of mural paper. Mark places for the primary and secondary colors. Then set your swatches in place on the wheel.
YOUR AIMS: To learn how to mix colors. You will have to BLEND with your brush until the colors are completely mixed together. To learn PRIMARY, SECONDARY, INTERMEDIATE, NEUTRAL COLORS, TINTS and SHADES. To CONNECT the colors you make with ideas and name them. To organize your colors in correct order to make a color wheel.
CONNECTIONS: Find out about PIGMENTS - the substances that are used in paints to make colors. Find out about COLOR and LIGHT - the VISIBLE RAYS of the SPECTRUM and the invisible light rays - INFRARED, ULTRAVIOLET, X-RAYS, MICRO-WAVES, RADAR, SHORT-WAVES, FM, AM, etc.

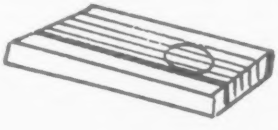
30. SCULPTURE K - 3
YOUR PROBLEM: Invent a travel machine. Start with a shoe box and add whatever you need. How will it travel? Fly, drive, float? Think about a space ship....
YOUR MATERIALS: shoe boxes (ask at a discount shoe store), scissors, glue, paint, utility knife for the teacher, construction paper, other small boxes, cardboard tubes, salt or oatmeal boxes, spools, etc.
PROCEDURE: Take time to get your idea. Look at your box right side up, upside down, covered or open. Think about what else you need to make your idea work. Gather materials, cut, EXPERIMENT. When you decide what to do, start gluing. Finish your machine with color.
YOUR AIMS: To learn by TRYING your ideas. Sometimes FAILING is the way we discover something new. To work with CRAFTSMANSHIP to cut and glue and construct. To develop the MOTOR CONTROL needed to work with construction materials.
CONNECTIONS: Find out about the many ways people have invented to travel. Look at pictures of the first automobile, the first airplane. How is a space ship LAUNCHED into outer space?

MORE IDEAS

31. Make a musical instrument out of a container. Try stretching inner tube rubber over the open ends of a coffee can to make a drum. Cut two circles larger than the top of the can. Punch holes alone the edges of the circles, and use string to pull the two pieces together.



32. Make a strumming instrument by stretching different kinds of rubber bands across the top of a gift box. Cut a hole in the cover, just like a guitar. Listen to the sound of each string.



33. SCULPTURE 4 - 6
YOUR PROBLEM: Design and build a model of a SOLAR HEATED house. Use cardboard boxes and any other materials you need.
YOUR MATERIALS: cardboard box, utility knives, scissors, glue, ruler, pencil, masking tape, other papers, textured wall papers, acetate for windows, tempera or acrylic paint if needed
PROCEDURE: Use the top flaps of the box to make a roof. You may need to add more cardboard. Have some extra boxes. Plan doors, windows, chimney, etc. Measure and cut carefully. Decide how the sun will heat your house. Plan SOLAR PANELS for it. Finish your house with color and texture.
YOUR AIMS: To learn about solar heating and use your information to help you design a house of your own. To make an attractive house.
CONNECTIONS: Find out about SOLAR houses. Invite an architect or solar heating engineer to talk to the class. What other ways are used to heat homes? Do a bulletin board about heating methods.

MORE IDEAS

34. Use construction paper, scissors and glue to construct a shoe for a special purpose - for letting you fly, for dancing, for walking on snow (or water), for walking in flooded streets, etc. FIGURE OUT how to make the sole, the sides and the front. Make it large enough for your own foot.

35. Make a machine with a LEVER, a PULLEY, a WHEEL, or a HINGE. Draw your design and then build it. Decide what it will do. Look at the Leonardo da Vinci machine model in the film strip. This one is designed to lift heavy weights. Notice that he placed a box on the opposite side to hold heavy stones. This was to keep the load from pulling the machine down.

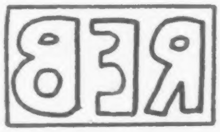
36. Start with a piece of 12 x 18 paper. Cut, fold, change it to make it as tall a standing structure as you can. Have a contest.

37. PRINTMAKING K - 3
YOUR PROBLEM: Use found objects to invent a ROBOT.
YOUR MATERIALS: spools, corks, pieces of sponge, cardboard tubes, etc., rubber stamps, old printing press letters, plastic lids, 2" squares of thin foam rubber or soft fabric, tempera paint, newspapers, 12 x 18 paper
PROCEDURE: Prepare each desk with a few sheets of newspaper and a lid. Put about a teaspoonful of tempera paint on each square and rub it into the fabric. Give each student one color and they can exchange. Find shapes for head and body parts. Press them on the paint, watching to avoid thick globs. Press on your paper. Make a robot as long as your sheet of paper.
YOUR AIMS: To CONNECT shapes of found objects with body parts. To ink and print carefully, with CRAFTSMANSHIP. To fill your paper with an interesting design. Exchange colors with other students to add more than one color to your design.
CONNECTIONS: You are using the same PROCESS that was used in the first printing press. This is called RELIEF printing. Look for wood carved letters from printing presses.

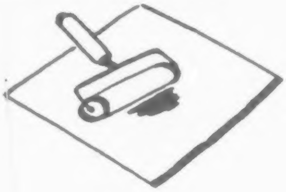
MORE IDEAS

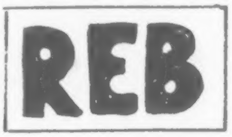
38. Use your fingerprints to make figures. Press your finger on the tempera stamp pad and press your fingerprint on your paper. Combine many prints to make figures, flowers, etc.

39. Make a hand print and TRANSFORM it into an animal or a machine or a tree. What else?



40. PRINTMAKING 4 - 6
YOUR PROBLEM: Print your name on a foam block. Discover how RELIEF PRINTING reverses the letters. Learn about the invention of the printing press.
YOUR MATERIALS: foam produce trays, scissors, ball point pens, carbon paper, bond paper 8 1/2 x 11, waterbase block printing ink, brayers, palette (ask a local printer for aluminum offset masters), newspapers, water
PROCEDURE: Cut the raised edges off the produce trays, leaving rectangles about 4" x 6". Trace the shape of your block on a sheet of paper and design the letters of your name. Fill the space. Add pattern. Place a piece of carbon paper under your drawing and trace the whole design. You will have it in REVERSE on the back of your paper. Now place the carbon paper on your block and trace your REVERSE design on it. Then go over it with your ball point pen, pressing hard on all the lines.
INKING AND PRINTING: Prepare an inking table. Cover it with newspaper, place two or three palettes on it. Have stacks of half sheets of newspaper next to each palette, so each student can leave a clean inking space for the next one. Squeeze about 2" of ink on the palette and roll the brayer in it to get ink EVENLY on the brayer. Set your block on a small piece of newspaper and roll the brayer over it to ink it. TOO MUCH INK on the brayer will fill your lines. Bring your block back to your desk and lay a sheet of paper on it. Press carefully to pick up all the ink, and pull the paper off. You will have your name design.



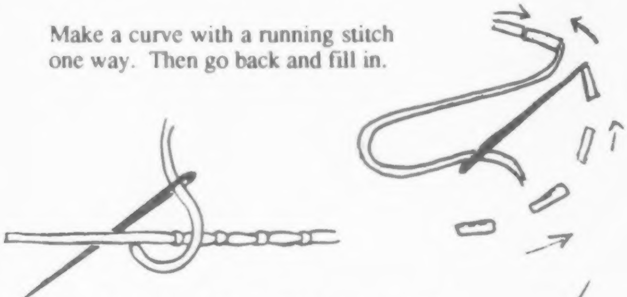


41. FIBERS K - 3
YOUR PROBLEM: Make a class alphabet quilt. Work on squares of fabric with crayons. Iron them to fix the color. Sew it all together.
YOUR MATERIALS: 12" squares of cotton fabric, crayons, electric iron, brown kraft paper, volunteer to sew squares together
PROCEDURE: Assign a letter to each student. If there are more than 26 students, plan words for the others. Draw the letters as large as possible, giving them thickness. Allow 1" on all sides for sewing. Fill in the letters and the background with pattern - perhaps objects beginning with that letter. Iron each square with kraft paper over it to fix the color.
YOUR AIMS: To use color and pattern to make your letter beautiful. Press hard with the crayons and fill in color areas well. To work together to make a class quilt.
CONNECTIONS: Patchwork quilts are a form of art done by

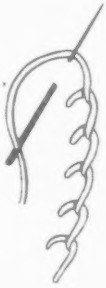
ordinary people. EVERYONE can be an artist. We all have the power to THINK NEW and invent something that is our very own.

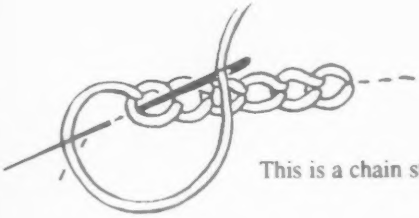
42. FIBERS 4.-.6
YOUR PROBLEM: Work with yarn and large needles on burlap and INVENT stitches. Make a SAMPLER of all the stitches you can do.
YOUR MATERIALS: burlap pieces - about 12" x 18", assorted yarns, large needles, scissors.
YOUR AIMS: To work with the needle and yarn to THINK NEW. To find out about stitchery TECHNIQUES. To complete a beautiful sampler.
CONNECTIONS: Look for examples of stitchery on clothes, on pillows, etc.

Make a curve with a running stitch one way. Then go back and fill in.



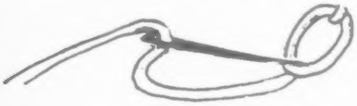
Or make a long stitch and go back and fasten it.

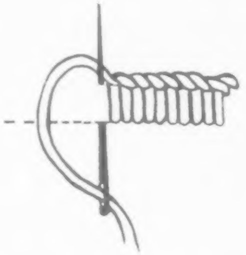




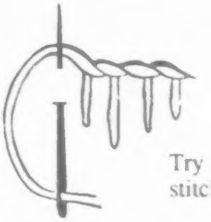
This is a chain stitch.

Use it to make flower petals.



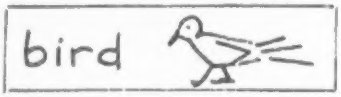


This is a buttonhole stitch.

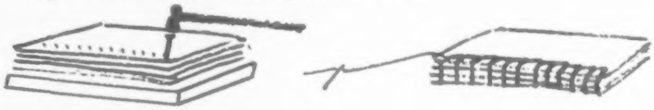


Try making long and short stitches in it.

43. BOOK BINDING K - 3
YOUR PROBLEM: Make a picture dictionary. Work as a class to plan many words for your dictionary. Draw a picture for each and write a sentence defining it. Bind your book in Japanese style.
YOUR MATERIALS: 9 x 12 paper cut in 3" x 11" strips, 12 x 18 colored construction paper, markers, crayons, pencils, rulers, glue, wooden board 18 x 1 x 4, hammer, 2" nail, yarn, large needle.

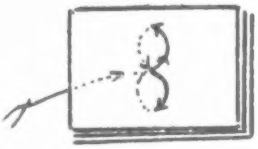


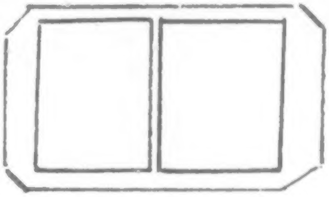
PROCEDURE: Divide the class into groups and assign letters of the alphabet. Groups can list many words for each of their letters and individual students take several words. On the 3 x 11 strips, letter the word with markers 1/2" high. Draw lines on the left 6" with a ruler and write a definition. On the right 5" draw a picture of the word. When all the words are finished, they should be arranged in alphabetical order and mounted on the 12 x 18 paper, 5 to a page. Leave 1" margin on the left side of each page. Assign a student to design a cover. Cut letters or draw them to make the title. Assemble all the pages, measure 1/2" in from the left edge and mark every inch along the side. Place the stacked pages on the board and hammer through each mark with the nail. Stitch along the edge, making stitches AROUND the edge and ALONG the line. When you reach the top, return, filling in all the spaces. You will have a complete pattern stitched.
YOUR AIMS: To work together to make a beautiful and useful book. To work together to make a beautiful and useful book. To draw your pictures with as much detail as you can. To letter your words large, neatly and correctly. To make up good definitions for your words. To assemble your words in alphabetical order and complete the book.



44. BOOKBINDING 4 - 6
YOUR PROBLEM: Look up an inventor and learn about his/her invention. Write and illustrate a book about that invention. Think about how it is used, how it has changed if it is an old invention. OR gather recipes and make a recipe book. Bind your book in a sewn binding.
YOUR MATERIALS: 12 x 18 white paper - 4 sheets per student, 12 x 18 colored paper - 1 sheet per student, 9 x 12 cardboard - 2 pieces per student, cotton fabric - 16" x 24" for each student, sewing needles and buttonhole thread, scissors, glue.
PROCEDURE: Write your story and decide on the parts that you will draw. Divide the story into amounts for 13 pages. Fold the four sheets of paper and number the sides 1 to 16 lightly with pencil.- Plan the contents of your book and the title, allowing page 1 for title, pages 2 and 16 blank. Plan the placement of your sentences and drawings on pages 3 to 15. Letter your title and the sentences on the correct pages. Be sure to allow MARGINS on all sides of each page. When the story is completed, assemble the four sheets in order. Fold the colored sheet and place it on the outside. To sew, thread about 24" of thread on your needle. Start at the center of the fold on the outside and bring your needle in. Keep the pages neatly together. From the inside center, bring your needle to 1" from the top and go through to the outside. Bring the needle in again at the center and out again 1" from the bottom of the center. Tie the ends together at the back center. Make the cover by placing the two pieces of cardboard on the fabric, allowing about 1/4" between them. Glue the cardboard in place. Cut the corners of the fabric, bring the edges over the

corners, and glue. Finish by gluing all four sides. Attach the SIGNATURE to the cover by gluing the colored END SHEETS to the inside covers.





Lessons:

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Subtheme B: **WE INVENT WAYS TO UNDERSTAND LIFE**

45. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Make a PICTOGRAPH story of a MYTH. In ancient times, people invented many ways to explain the rainbow. Think up one of your own. Draw it and tell about it in all pictures.
YOUR MATERIALS: 12 x 18 paper, crayons
YOUR AIMS: To THINK NEW and invent your own story of why we have rainbows. To express your ideas in pictures instead of words. To organize your pictures on your paper to make a good composition. You might want to put them in a comic book pattern.
CONNECTIONS: Find books in your library that tell about the MYTHS of long ago. Today scientists can explain most of the things that people feared in the past - lightning and thunder, night and day, floods, etc. Look for the picture language of American Indians.

MORE IDEAS

46. IMAGINATIVE Draw a group dragon. Start with a long strip of paper (cut mural paper into 36" x 12" strips.) Fold the sheets in four sections in an accordion fold. Work in teams of four. Start your dragon in the left section only. Bring your lines just over the edge into the second section. Fold your drawing under and pass it to your partner. Each student should continue the drawing from the lines carried over without looking at the first parts. When it is all finished, open it and see your group dragon. MAKE IT WONDERFUL!

47. PERCEPTUAL Your dolls and toys are your own kinds of MYTHS. Bring them to school and draw them.

48. IMAGINATIVE Draw a fairy tale in a comic book form. Make it an accordion fold book. Start with a long strip of paper folded into even sections. Design a title page and then draw scenes from the story on each page.

49. PERCEPTUAL Draw a SIMULATED TEXTURE - fur, sandpaper, burlap, tree bark... Then do rubbings of textured surfaces like grids, wood grain, etc.

50. IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: We don't have dragons today, but we do have villains that we fear. Draw a WANTED POSTER. First write a description of your villain. Put in every detail. Then draw your villain's face front view and side view.
YOUR MATERIALS: 18 x 24 paper, crayons or oil pastels
YOUR AIMS: To plan your poster before drawing. Allow space at the top for the word WANTED. Plan spaces for two views, the written description, and the name. To draw what you have described in words.
CONNECTIONS: Think about how clearly our words must describe things. We need a good VOCABULARY to be able to express our ideas well.

MORE IDEAS

51. IMAGINATIVE Think up a myth for night and day. The ancient Egyptians had a goddess named Nut. They pictured her bent in an arc over the world. Every evening she swallowed the sun, and every morning she gave birth to it. Draw your own idea of how you would explain night if you didn't know that the earth turns.

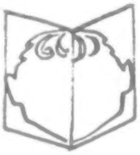
52. IMAGINATIVE Read the story of the Greek myth of Daphne and Apollo. Apollo was a god who once chased a nymph named Daphne. She cried out for help, and her father, the river god Peneius, changed her into a laurel tree before he could catch her. Look in the film strip for the Renaissance painting of this by Pollaiulo. Draw your own idea of how it could have looked.

53. IMAGINATIVE Draw your own dragon. Think about how many heads it will have, what its body and tail and legs will look like. Will it have scales? Wings? Will it spout fire? Use 18 x 24 paper and fill the whole space.

54. IMAGINATIVE Find myths from your own culture - from Africa, the Orient, European countries, American Indian. Each culture has a treasure of stories. Plan ways to tell the stories. Draw pictures of them, act them out.

55. IMAGINATIVE Look at a crystal and see how it REFRACTS light and turns it into many rainbows. What if you lived thousands of years ago and found one. Invent a myth to explain it. Is a a giant's tear?

56. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Make a cut paper mask that is BILATERALLY SYMMETRICAL - having equal and opposite sides. Fold your paper in half and cut. Then add many more pieces, curling and folding them to give your mask DIMENSION.
YOUR MATERIALS: 12 x 18 construction paper, assorted pieces of construction paper, scissors, glue
YOUR AIMS: To cut AROUND the fold to make the face shape for your mask. Cut eyes, ears, etc. To cut many parts that can be rolled, folded, and glued on to your mask. To use color and shape to make an exciting mask.



CONNECTIONS: Look for books on African masks to see the way they use GEOMETRIC SHAPES - circles, squares, diamonds, ovals - and repeated lines to make the features of the mask.

MORE IDEAS

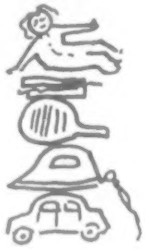
57. Design a sun symbol of your own. Start with a large circle and make a face in it. Use yarn glued on your paper. Or curl thin strips of paper on your pencil and glue them on to make your design raised.

58. Work on a sheet of waxed paper to glue toothpicks together into a mask or a dragon shape. Allow your design to dry and you will be able to pull it off the waxed paper.

59. Look at the Mexican devil masks that have lizards as part of the face. Design a mask with animal shapes for hair, eye brows, beard, etc.

60. Use water crayons to design you own face into a mask. Think about how you want to look - ferocious, funny, mysterious. Pick your own adjective and make it on your face. Dip the end of the water crayon in a dish of water each time you draw with it.

61. COLLAGE Make a cut paper KACHINA DOLL. Look at pictures of the many wonderful designs the American Indians have for these dolls.



62. DESIGN - COLLAGE 4 - 6

YOUR PROBLEM: Design a totem pole of family symbols. Use cut paper and make it stand.

YOUR MATERIALS: 12 x 18 colored construction paper, scissors, stapler, masking tape, assorted scraps of construction paper, crayons, magazine photographs.

PROCEDURE: Think of symbols for each member of your family. Look at the symbols on the totem poles in the film strip. Will yours be cars, motor cycles, clothes? Magazine photographs might be used to show these ideas. Bend construction paper into a cylinder as a start for your totem pole. Cut into this to make it interesting. Cut shapes out of construction paper, drawing on them with crayon if needed. Attach them to your cylinder. Add another piece to make your cylinder taller if needed. - Add names to your design to represent your family.

YOUR AIMS: To combine cut shapes and photographs into a good composition. To CONNECT images as symbols with people. To construct your totem pole so that it will stand.

CONNECTIONS: Look at the CONTEMPORARY TOTEMS in the film strip. One shows designer jeans. Have we made "totems" out of labels? Do you have to have name brand things? Are they really better?

MORE IDEAS

63. COLLAGE Make a hinge mask. Look at the North American Indian mask in the film strip. Plan two expressions. Do your mask and then do another that goes over it. Cut the top one in half right down the center and fasten the sides to the bottom mask.

64. Design a mask for a special purpose. We wear many kinds of masks today. Plan a ski mask that will be funny.

65. Choose an animal that can be your personal totem. Make a mask for yourself using that animal. Think of the animal's qualities - speed, cunning, gentleness.....

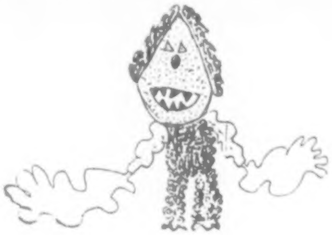
66. PAINTING K - 3

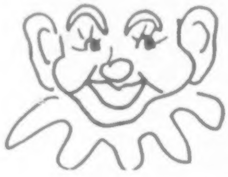
YOUR PROBLEM: Clowns decorate their faces to look sad, silly, or funny. If you could be a clown, what would you look like? How would you dress? Do a painting of yourself as a clown.

YOUR MATERIALS: 18 x 24 paper, tempera paints, brushes, cups for water, newspapers, pails, chalk.

YOUR AIMS: To draw a clown as large as your paper. Use chalk to do your drawing before you paint. To use colors and shapes that express the idea you choose. To add background colors and shapes that complete your idea.

CONNECTIONS: Look at the painting of the Indian chief White Cloud in the film strip. His face is painted and he is wearing a splendid necklace. Face painting is still done by many people as a SYMBOL for ceremonies. Compare this to the clown's painted face.





MORE IDEAS

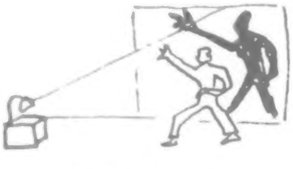
67. Do a large painting of a Kachina doll. Draw it on 18 x 24 paper with chalk. Make it large enough to fill the whole space. Then paint over all of your chalk lines with one color of tempera paint. When that is dry, begin filling in all the spaces with color, leaving some of the lines showing.

68. COLOR THEORY Paint a rainbow. Start with the three PRIMARY COLORS - RED, YELLOW and BLUE. Paint the top line of your rainbow red. Then paint a line of yellow, leaving space in between. Now let the two colors mix in the space between and make ORANGE. Clean your brush and paint a strip of blue below the yellow, leaving space between. Now mix the yellow and blue in the space to make GREEN. Clean your brush again and take some red. Make your last strip of the rainbow by mixing the red with blue to make PURPLE.

69. PAINTING - FIGURES 4 - 6

YOUR PROBLEM: Plan a shadow mural with giants. Use an overhead projector to cast some small and some VERY LARGE shadows. Paint it when your composition is completed.

YOUR MATERIALS: 36" mural paper - about 20 feet long, overhead projector, pencils, tempera or acrylic paints, brushes, cups for water, newspaper for floor.

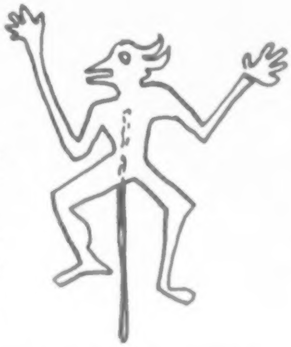


PROCEDURE: Experiment with shadows by moving closer to the wall and closer to the projector. See how you can change the size of the shadow. Try placing the projector on the floor and projecting the light up. It will make the shadow even taller. Plan a story with giants and small humans. Have students pose in front of the mural paper and other students draw the shadow. Let shapes overlap or draw some behind

others. Try projecting a small branch to get a large tree. Think of other objects that you could project for your mural idea. When the composition is completed, plan colors. Work as a group to decide. Take turns painting until the mural is complete.
YOUR AIMS: To discover SCALE (size relationships) by using projected shadows. To work together to plan and draw an exciting mural. To mix colors that work next to each other. Look for CONTRASTS of light against dark, bright against dull.
CONNECTIONS: Watch your shadow outside as it gets long or short. At what times of day will your shadow be long? When will it be almost nothing? Read Robert Louis Stevenson's poem, "My Shadow".

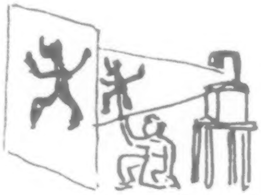
MORE IDEAS

70. Listen to music about myths - "The Sorcerer's Apprentice" by Paul Dukas or "Night on Bald Mountain" by Modest Mussorgsky, or "Danse Macabre" (Dance of Death) by Camille Saint-Saens. Paint the sounds you hear and the stories the music tells.



71. SCULPTURE K - 3

YOUR PROBLEM: Make shadow puppets like the Javanese puppets. Have a puppet show.
YOUR MATERIALS: tablet cardboard, scissors, masking tape, strips of wood (chop sticks would be fine), sheet and overhead projector
PROCEDURE: Draw and cut out your figures - people, animals, birds, whatever - from the cardboard. Make an interesting shape. Attach a strip of wood to the back, making a handle underneath for you to hold.
Hang the sheet from the ceiling and place the overhead projector behind it. Set a table on its side to cover the lower part of the sheet. Kneel behind the table and let your puppet show above it behind the sheet. You will have a shadow of it seen from the front. Plan a play with your puppets.



YOUR AIMS: To construct an exciting puppet shape - color will not show, so the shape must be interesting. To work together to plan a story and the characters for it. To experiment with shadows to see how you can change the size by moving them closer to the projector.
CONNECTIONS: Find out more about Javanese shadow puppets and the stories they tell in their puppet shows.

MORE IDEAS

72. Make a box dragon. Gather many cardboard boxes and attach them, cut into them, paint them to make a dragon.

73. SCULPTURE 4 - 6

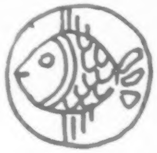
YOUR PROBLEM: Make a paper mache GARGOYLE. Give it horns, huge eyes, open mouth, fangs and many other strange shapes.
YOUR MATERIALS: empty juice cans, newspaper, masking tape, non-toxic wallpaper paste MIXED BY THE TEACHER BEFORE CLASS, margarine cups for paste, tempera or acrylic paint to finish
PROCEDURE: Crumple two sheets of newspaper , wrap another around them and stuff them into the can, leaving a large part sticking out. Begin adding more newspaper to this base to make all the parts of the face of your gargoyle. Use masking tape to attach them. Mix the wallpaper paste by putting about 1/4 cup of the dry paste in a quart jar of water, shake it periodically until it has thickened. TEACHER ONLY SHOULD DO THIS. Prepare each desk with a section of newspaper and a cup of paste. When you have the complete shape - horns, ball eyes, open jaws, whatever you think of - begin applying strips of newspaper dipped in the paste. "Bandage" the whole form, applying at least three layers. Tear the strips from your newspaper section as you need them. Allow the finished form to dry for a few days. Then complete by painting it.
YOUR AIMS: To solve your construction problems by experimenting. To work with CRAFTSMANSHIP in constructing and in applying the paste strips. Blend edges so that you will not have loose ends. To complete your gargoyle with an interesting color.
CONNECTIONS: Find out more about gargoyles. Medieval churches and public buildings had them along the roof tops to serve as rain spouts. Look at the film strip to see the groove in the top of the gargoyle. This made the rain fall away from the building. But these strange beasts were also intended to warn people about the danger of hell if they did not lead good lives.

MORE IDEAS

74. Cut a plastic milk bottle in half and make a mask.

75. Make your own CONTEMPORARY TOTEM.

76. PRINTMAKING 4 - 6



YOUR PROBLEM: Read about signs of the ZODIAC. These are ancient symbols for times of the year. Find the sign for your birth date and do a COLLOGRAPH design to represent yourself.
YOUR MATERIALS: 9" circle of cardboard, pieces of cardboard or oak tag, scissors, glue, string, textured materials 12 x 18 paper for printing, waterbase block printing inks, brayers, palettes (ask a printer for used aluminum offset plates), newspaper.
PROCEDURE: Cut shapes from cardboard, oak tag or textured papers to represent your "sign". Arrange them on the 9" circle to fill the space well. Add lines with glue and string to give details. Prepare to print by covering a table with newspaper and place two or three palettes on it. Tear half sheets of newspaper and place a stack next to each palette, so a clean surface can be left after each inking. Squeeze about 2" of ink on the palette and roll the brayer in it to distribute the ink evenly on the brayer. Apply the ink to the circle design. Bring the design back to your desk and lay a sheet of paper on top of it. Apply pressure over the whole surface to pick up the ink. Lift the paper from the design.
YOUR AIMS: To learn about the SYMBOLS of the ZODIAC. To plan and cut a design that will fill the space of the circle. To use other materials - string and textured papers - to enrich your design. To work cooperatively in using

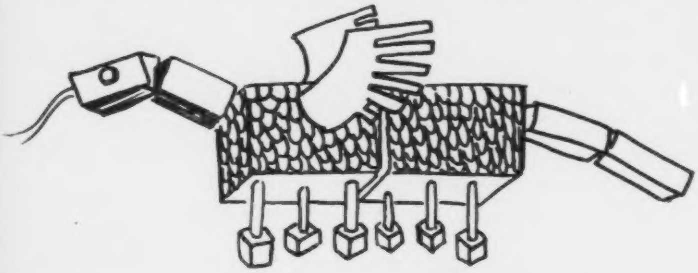
printmaking equipment. To apply ink and press your print with CRAFTSMANSHIP.

CONNECTIONS: The signs of the Zodiac are ancient symbols. They are used in ASTROLOGY. Learn more about this way that people invented to understand life.

77. SCULPTURE 4 - 6

YOUR PROBLEM: Make a cardboard box dragon. Work in teams to plan and construct a shape large enough to get inside.

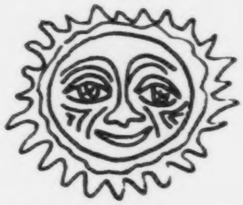
YOUR MATERIALS: large newsprint for sketching ideas, many cardboard boxes - furniture boxes if possible, utility knives, scissors, tape, wire, glue, construction paper and other decorative papers, tempera paint, brushes, water cups, newspapers, yarn, ribbon, foam balls, and other materials



PROCEDURE: Prepare a drawing of the shape you want. Think of all parts that need to be added - legs, etc. Find boxes, large and small, that can be these parts. A large box can be cut apart to make wings. Attach the boxes with wire and/or tape to complete the dragon body. Add foam ball for eyes. Cut paper for scales, make feet from smaller boxes. Think of many finishing details. Paint or glue materials on the surface.

YOUR AIMS: To work together to plan your dragon shape. Listen to others' ideas, cooperate. To use your imagination to think of new ideas and ways to make them work. To decorate the surface with good CRAFTSMANSHIP.

CONNECTIONS: Get many books from your library about dragons. Learn about their shapes and their meanings. The serpent form with wings symbolized the evil and good sides of people. Cultures all over the world through all time have had dragon myths.



78. FIBERS K - 3

YOUR PROBLEM: Stitch a sun design on burlap or rug mesh.

YOUR MATERIALS: 12" squares of burlap or rug mesh
yarn and large needles, scissors.

YOUR AIMS: To "draw with your needle" and make a sun face. (SUGGESTION: Draw with chalk or crayon on your material....first. Draw eyes, nose, mouth, cheeks, flame lines, etc.) To fill in parts of your design with repeat lines. To work carefully with the yarn and not pull too tightly.

CONNECTIONS: Find sun designs in Mexican culture. Many ancient people thought of the sun as a god who controlled their lives.

79. FIBERS 4 - 6

YOUR PROBLEM: Make a class stitchery or applique quilt of ethnic symbols. Find a parent volunteer to sew the squares together.

YOUR MATERIALS: 12" squares of cotton fabric, embroidery thread, needles, scissors, embroidery hoops, fabric for applique

YOUR AIMS: To find symbols from your own ethnic culture and design them into your square. Draw your design with pencil. (SUGGESTION: Use words to identify your symbol.) To learn stitches - satin, button-hole, chain stitch. (See page 177 for diagrams.) To work with care, using the hoop to keep the stitches from pulling the fabric together.

CONNECTIONS: Find the CONNECTIONS between the symbols from many different cultures. See how many have the same symbols. People have always looked to the forces of nature with awe and sometimes fear. And they have made animals like the lion or eagle a sign of their own power.

80. BOOKBINDING K - 3

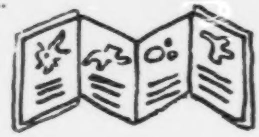
YOUR PROBLEM: Make an accordion fold book on a story like "There's a Monster in My Closet."

YOUR MATERIALS: strips of mural paper 36" x 9", folded to four 9" x 9" sections, crayons or markers, 9" x 9" squares of construction paper.

PROCEDURE: Glue the construction paper on the two ends of your book as covers. Design the cover with title and your name as AUTHOR. Plan the four inside pages to tell your story. (Write it on another paper first.) Plan your pictures to ILLUSTRATE your story. Write and draw your book.

YOUR AIMS: To make your own book and read it. To draw your ideas.

CONNECTIONS: Begin a library of your own class books. Learn to read the words you speak.



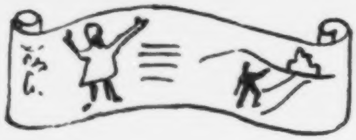
81. BOOKBINDING 4 - 6

YOUR PROBLEM: Write the story of a real or imaginary hero. Plan to write and illustrate it in a SCROLL BOOK.

YOUR MATERIALS: shelf paper, markers.

YOUR AIMS: To combine sentences and pictures in a continuous scroll story. (SUGGESTION: Your hero might be traveling from place to place. Draw a continuous landscape and draw your hero many times as he/she moves along.)

CONNECTIONS: The Japanese and Chinese made many long scroll stories. Try to find an example of one to see how beautifully they were drawn and lettered.



Lessons:

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Subtheme C: WE INVENT WAYS TO CELEBRATE LIFE

82. IMAGINATIVE DRAWING K - 3

YOUR PROBLEM: Draw a float for a parade. Plan it to celebrate something special - your school, a season, a fairy tale character. Cut out all the floats and make a class parade.

YOUR MATERIALS: 12 x 18 or 18 x 24 paper, scissors, oil pastels, crayons or chalks.
YOUR AIMS: To design a float that has wheels. To draw as large as your paper, filling your float with wonderful details. (You have seen the Thanksgiving Parade, the ROSE BOWL parade, etc. on TV.) To cut out your float carefully and make it a part of a huge parade.
CONNECTIONS: Find out how floats are really made. The ROSE BOWL parade floats are covered with real flower petals. Many floats have parts that move, even inflated forms that float above. Make yours VERY SPECIAL.

MORE IDEAS

83. IMAGINE a wonderful BIRTHDAY PARTY. Draw the table, the cake, the decorations. Draw your friends all around the table.

84. MEMORY Draw a special celebration at your home - Christmas, Chanukah, Thanksgiving, Fourth of July, etc.

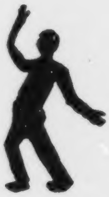
85. FIGURE Draw a parade of musicians, each playing a horn, a drum, etc.

86. FIGURE Plan a class mural of the circus. Work on a long strip of 36" mural paper. Plan the three rings, the trapeze artists, the animals, the clowns. You might want to draw your part on another sheet of paper, cut it out, and then have a team of students arrange all the parts into a mural design.

87. PERCEPTUAL One way to celebrate life is to look at nature. Draw some beautiful thing - a butterfly, a flower garden, trees budding in spring, even a rainfall. What do you love most about our wonderful world?

88. IMAGINATIVE TRY THIS: tear a shape from construction paper. Glue it on a 12 x 18 sheet and IMAGINE what it might be - a dragon, a bird... Finish it with crayon or marker, adding many details.

89. FIGURE DRAWING 4 - 6



YOUR PROBLEM: Plan a class mural of dancing figures. Have students pose in dance positions and cut the figure DIRECTLY in construction paper - don't draw first. TRUST YOUR EYES. Do many figures. Then organize them all in a mural. Add background color and form for scenery.
YOUR MATERIALS: 36" mural paper - about 6 feet, 12 x 18 or 9 x 12 construction paper, scissors, glue, chalk or tempera paint for background.
YOUR AIMS: To LOOK CLOSELY at your model and cut figures as large as your paper. (SUGGESTION: Hold your paper up between you and the model. Start at the foot and cut up to the head. Then go around the other side. Put in hands, feet, many details.) To plan the composition of your mural as a team. Place large figures in the front, smaller ones in the background. To add interest to the composition of your mural - you might want to trace your cut figures to have a few outlined forms. To glue neatly, using very little glue.
CONNECTIONS: Learn to TRUST YOUR EYES as you draw or cut. Let your eye "crawl along the edges you see like a bug" and let your hand just record what your eye sees.

MORE IDEAS

90. FIGURE Try making an even larger mural. Put your cut figures on an overhead projector and trace their outlines on your mural paper. Let the tracings overlap in TRANSPARENCY - letting both forms be seen. Then you can add color in each section. Try tracing some large, showing only the head and shoulders at the bottom of your paper. They will look like they are right in front.

91. FIGURE Bring fancy costumes and pose for each other for a Mardi Gras celebration. Fill your background with confetti and other signs of celebration.

92. PERCEPTUAL Celebrate the tiny things of nature. Find a very small flower, shell, or insect. Draw it on 18 x 24 paper, as large as you can make it.

93. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Design a party hat and have a class party. Start with a strip of heavy paper fit to your head and build on it.
YOUR MATERIALS: strips of railroad board to go around a head, stapler, scissors, glue, construction paper, artificial, flowers, ribbons, feathers, etc.
YOUR AIMS: To INVENT a wonderful hat. Make use of all the materials you can find. To work with the materials to construct your hat well, stapling or gluing carefully.
CONNECTIONS: Think of all the parts of hats that you could add. Can you make a BRIM? Try crossing strips to make a CROWN. Measure the strip to find out the size of your head.

MORE IDEAS

94. Draw a large egg shape on your paper and use heavy crayon lines to decorate it. Draw REPEAT PATTERNS across the shape of the egg. When you have covered the shape with heavy crayon lines, wash over it with water color to make a RESIST DESIGN.

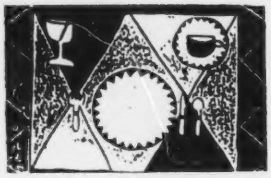
95. Design an invitation to a party that you would like to give. Plan a design for the cover and the words for the inside.

96. COLLAGE COLOR and SHAPE can suggest CELEBRATION. Use colored tissue paper and thinned glue to make an ABSTRACT design that looks joyful. Cut or tear your tissue shapes. Then use a paint brush to apply glue to your background paper. Lay a piece of tissue paper on the glue and brush over it. Keep adding glue and laying tissue on it. Build up layers of color.
When your tissue design is dry, draw on it with black marker to add to the joyful effect.

97. FIGURE Design a party dress or suit for yourself. Have a friend pose for you to draw the figure. Then design the clothes. Think about color and pattern.

98. DESIGN 4 - 6

YOUR PROBLEM: Design placemats for a special occasion. Plan a REPEAT. PATTERN that could be a border design.
YOUR MATERIALS: 12 x 18 construction paper rulers, pencils, oil pastels or construction paper and glue
PROCEDURE: Plan a 3" x 3" design for a sports event, a seasonal celebration, etc. Make it a POSITIVE-NEGATIVE design, having some parts solid color, others plain. Measure a border of 3" all along the edges of your paper. Divide it into 3" sections. Draw your design in every square or every other square. If you are using construction paper, cut out many of the same shapes and arrange them in a repeat pattern along the border.
YOUR AIMS: To learn the beauty of REPEAT DESIGN. To plan a good UNIT design in POSITIVE-NEGATIVE pattern. To draw or cut your pattern exactly, to make the repeat. To complete your placemat neatly.



CONNECTIONS: Good design can make a party extra special. Good design can make your home beautiful too. What can you add to your own home?

MORE IDEAS

99. LETTERS Design a poster to announce a sports event or other celebration. Think up a few words for its SLOGAN. Cut letters from construction paper for the slogan words, designing them to express the occasion. Make them heavy and bold, or graceful for a dance, etc. Use cut paper to make other parts of the poster.
Have a student pose for the sport action, for a dance, etc. Or cut out a musical instrument to tell about a concert.
Add other information needed on a poster - time, place, cost, etc.

100. PAINTING K - 3

YOUR PROBLEM: Paint Fourth of July FIREWORKS. Use several colors and let your explosions overlap.
YOUR MATERIALS: 12 x 18 paper, tempera paint, brushes, popsicle sticks, cups for water, newspapers.
PROCEDURE: Start by dropping a brush full of paint on your paper. Use the popsicle stick to pull it out in explosion lines, all radiating from the center. Drop another brushful of another color and let its lines overlap the first. Fill your paper with color and line.
YOUR AIMS: To work with paint in a new way. To compose your picture with color and line.
CONNECTIONS: Fireworks displays are great fun to watch. But playing with fireworks yourself is MOST DANGEROUS. Talk about experiences you know of.

MORE IDEAS

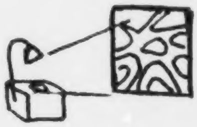
101. Listen to music and paint the colors and shapes you hear. Think about sound - the fine line of a flute, the heavy pounding of drums. Can you think of a color that would look like drums sound? What color would show a high note? A low note? A sad melody? A Rock sound?

102. Use finger paints to make a MONOPRINT. Put 2 or 3 teaspoons of different colors directly on a formica desk top. Work in it to make a RHYTHM. Let your colors blend to make new colors. When you have a picture you like, lay a large sheet of paper carefully on top of it and rub to TRANSFER the color to the paper. Lift up the paper and see the results. It may look very different. If you have used too much paint, it will all blur together. But that might give you a NEW IDEA.

103. Work with watercolors on wet paper. Wet a sheet of paper, lay it on a sheet of newspaper, and bring it to your desk. Drop color on it with your brush, let it flow and FEATHER. See what kind of a MOOD you can get. Think about the colors you use - bright, cheery ones? cool, mysterious ones?

104. PAINTING 4 - 6

YOUR PROBLEM: Discover exciting shapes in tiny things. Draw on 4 x 6 acetate, look at your drawing on an overhead projector, and trace the part you like. Make it into a MOOD COLOR ABSTRACTION.



YOUR MATERIALS: 4 x 6 pieces of clear acetate, oil pastels, 18 x 24 paper, tempera or acrylic paints, brushes, cups for water, newspapers, pails, overhead projector.
PROCEDURE: Start this lesson a week before you plan to paint, so each student will have time to use the overhead projector. Find a small, detailed object - a shell, a dried flower, a toy car, an insect, a small plant, etc. Draw it with many lines and details on your acetate. Place the drawing on an overhead projector. Tape your paper on the wall and project your drawing on it. Try moving closer and farther away. It will change the drawing. Move the projector until you have the part of your drawing you like best on the paper. Then trace every edge on your paper. NOTE: a line from your drawing might become a 1" thick SHAPE in the projection. Draw both sides of it. When you are ready to paint, decide what kind of a MOOD your drawing shows - exciting, calm, sad, etc. Choose three colors and paint all the shapes, mixing new colors from your three. Fill your paper with color.
YOUR AIMS: To TRUST YOUR EYES and do a detailed drawing. To SELECT a good composition from your projection. To work with colors to express a mood. Choose three colors that work together to express your mood - CONTRASTING colors for exciting moods, WARM or COOL colors. Try a MONOCHROMATIC painting - use WHITE, BLACK and any one color. Mix to get many TONES.
CONNECTIONS: There are RHYTHMS and PATTERNS in the smallest forms around us. If you have a MICROSCOPE, look at drops of water, cross sections of plant stems to discover wonderful patterns. Learn more about the world of MICROSCOPIC FORM.

MORE IDEAS

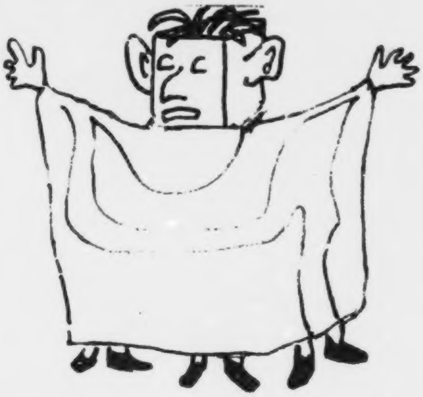
105. Do a celebration mural - Chinese New Year, Mardi Gras, etc.

106. SCULPTURE K - 3
YOUR PROBLEM: Work in teams to make paper mache PINATAS. When you have finished, bring or make small gifts to put in them. Have a Mexican celebration.
YOUR MATERIALS: large balloons, newspaper, paper towels, non-toxic wallpaper paste MIXED BY THE TEACHER, jars for mixing, plastic cups for paste, colored tissue paper for decoration
PROCEDURE: Give teams of 4 students a balloon blown to about 12". Bring 4 desks together as working areas and cover with newspaper. Allow 2 cups of paste for each table. Tear strips of newspaper (it tears in only one direction), dip them in the paste, run them through your fingers to take off excess, and begin "bandaging" the balloon. Overlap strips, apply at least three layers. Hang to dry. Cut a 3" hole (the balloon will break) and put your gifts, candy, etc. in the pinata. Seal the hole with tape. Use torn or cut strips of colored tissue to decorate the pinata. EXPERIMENT to get ideas of how to make it exciting. Hang your pinatas and play the game of breaking them. Blindfold one student at a time to see who can break the pinata and release the gifts. ENJOY.
YOUR AIMS: To learn to work in teams and COOPERATE. To use PAPER MACHE with CRAFTSMANSHIP. To use your imagination to decorate your pinata beautifully. Attach just ends of pieces to make them stick out from the surface. To enjoy a special ETHNIC celebration.
CONNECTIONS: Find out more about PINATAS and the many other ways that Mexican people and other ETHNIC cultures celebrate.

MORE IDEAS

107. Find a box or a 5 gallon ice cream container. Make it into a mask for yourself - a Chinese dragon mask! Cut holes to see. Use construction paper, tissue paper, and any other materials you can find to decorate the mask.

108. SCULPTURE 4 - 6
YOUR PROBLEM: Make a miniature float and plan a parade. Work in teams to design your float. Pick a THEME for your parade.
YOUR MATERIALS: small wagons as bases, cardboard boxes, newspaper, wire, chicken wire, etc., utility knives, scissors, wire snips, masking tape, staplers, colored tissue paper, tempera paint, fabric, construction paper, other color materials.
PROCEDURE: (SUGGESTION: This project can be done completely out of school.) Work in teams of 5 or 6 students. Draw designs for your float, select the one you want to do, and figure out what materials you will need for it. Build up the shapes, attaching them firmly to your wagon. Add parts (could you make some parts move?) and complete the shape.
Decide on the materials you will use to decorate it - crepe paper, tissue paper, tempera paint, photographs, etc.
YOUR AIMS: To work together to solve creative problems. To EXPERIMENT and learn by failing as well as succeeding. To develop the skills you need to work with the materials you choose.
CONNECTIONS: Find out about the TECHNIQUES used today in making floats. Watch a big parade and see the ANIMATION and the beautiful materials used. The Rose Bowl parade floats are decorated entirely with flower petals and natural plant materials.

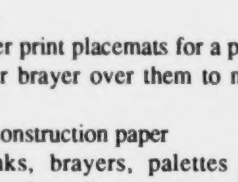


MORE IDEAS

109. Make GIANT PUPPETS with heads about 4 feet high. Use large cardboard cartons and add nose, eyes, etc. with PAPER MACHE. Then set them on your shoulders, cover your body with a sheet, and have two friends walk under the sheet with you holding large cardboard hands attached to the ends of the sheet. Make your puppet move.

110. Learn how to make Christmas tree ornaments out of straws and thread. Lithuanian ornaments are beautiful pieces of Geometry.

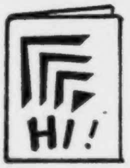
111. PRINTMAKING K - 3
YOUR PROBLEM: Make brayer print placemats for a party. Cut stencil shapes and roll your brayer over them to make patterns.
YOUR MATERIALS: 12 x 18 construction paper
water base block printing inks, brayers, palettes (get aluminum offset plates from printers), newspaper, thin cardboard and scissors.
PROCEDURE: Place the construction paper on a desk covered with newspaper. Cut 2 or 3 shapes from the cardboard. Plan where you would like to place them on your paper. Squeeze 2" of ink on the palette and roll the brayer in it to distribute ink evenly on the brayer. Make three brayer "paths" across your paper in different directions. Let the brayer roll OVER the cut shapes. (SUGGESTION: You can move the cardboard shapes each time.)
YOUR AIMS: To work carefully with the brayer to avoid smudges and finger prints. To DESIGN a pattern with your cut shapes by moving them around in your brayer "paths." To make an attractive placemat.
CONNECTIONS: Talk together about making the table attractive for your meals. What can you do to help your mother at home?
Try using leaves as patterns. Roll the brayer over them, turn them and roll again.

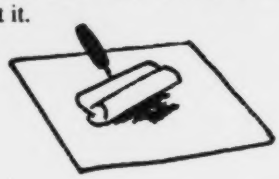


MORE IDEAS

112. When you have finished using the brayers, try making MONOPRINTS on the palettes. Lay a sheet of paper LIGHTLY on top on the inked surface. Draw on the top of it. (You can have a drawing already done in pencil and just trace over it.) Pull the paper off the palette and see how your drawing looks on the other side.

113. PRINTMAKING 4 - 6
YOUR PROBLEM: Use bicycle inner tube rubber to make a greeting card design. Print several cards.
YOUR MATERIALS: bicycle inner tubes (ask at a repair shop), scissors, glue, 4 x 6 pieces of cardboard, paper for cards 9 x 12 paper folded to 4 1/2 x 6, waterbase block printing ink, brayers, palettes, newspaper, felt markers for message.
PROCEDURE: Cut shapes from the inner tube to make your design. Arrange them on the cardboard, trying to fill the space out to the edges. (NOTE: if you want words, they must be glued on in REVERSE - look at your design in a mirror to check it.) Glue all pieces well. Allow to dry over night. Set up an inking table with 2 or 3 palettes and newspaper. Keep all printing paper at your desk. Squeeze 2" of ink on the palette and roll the brayer in it to distribute the ink EVENLY on the brayer. Place your design on a piece of newspaper and roll the ink over it to get all parts of the design inked. Take it back to your desk and press it on the cover of the card. Press firmly all over the surface. Pull off. The block must be inked for each card. When the prints are completely dry, finish your card with an inside message.
YOUR AIMS: To make an attractive design. Cut MANY small shapes rather than one large one for interest. To ink and print with CRAFTSMANSHIP. To fold and finish your cards with care.
CONNECTIONS: This kind of printing is called RELIEF printing. It is the same process that Johannes Gutenburg used in the first PRINTING PRESS. Today printers use another process called OFFSET. It does not have raised parts that take the ink as your block did. Offset uses water to RESIST the oil base ink. Learn more about it.





Lessons:

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Subtheme D: ARTISTS INVENT WAYS OF SEEING LIFE

114. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Invent a bird with a body made from one of your school tools - a box of markers, a pencil sharpener, etc. Write about your bird when you finish.
YOUR MATERIALS: 9 x 12 paper, markers or oil base crayons, objects to draw.
YOUR AIMS: To USE YOUR IMAGINATION to see a bird form with a body made from an ordinary object. To draw the object and turn it into a bird. To describe your bird, how it moves, what it likes, etc. in your story.
CONNECTIONS: Our minds have the wonderful power to THINK NEW. Have fun with it in this problem. Use it to learn and to solve problems all your life.

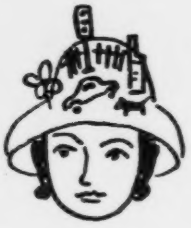
MORE IDEAS

115. IMAGINATIVE Look at the VISUAL PUNS in the film strip - the roller skates, the foot stool, et. Make some of your own. THINK NEW.

116. IMAGINATIVE Draw your self portrait as your favorite food.

117. FIGURE Do a future self portrait. What will you be when you grow up? Draw yourself and put yourself in the place where you can do your job.

118. IMAGINATIVE WHAT IF you went for a walk with your mother and everything you saw ended up in her hat? On a large sheet of paper, draw your mother's face in the lower half and the hat in the upper half. Put in buildings, trees, birds, cars - whatever you saw.



119. IMAGINATIVE Glue a leaf to your paper and TRANSFORM it. Perhaps you want several and they can become fish in the sea. Look for small and large leaves, for shapes that give you IDEAS.

120. Design a city under water, an outer space city.

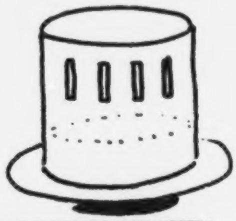
121. PERSPECTIVE DRAWING 4 - 6
YOUR PROBLEM: Draw in PERSPECTIVE from a "mouse's eye view". Sit on the floor and draw a table, a chair, the floor line and door, etc. as it looks from down there.
YOUR MATERIALS: 18 x 24 paper, pencils, 3 X 5 card cut to make a "viewer".
YOUR AIMS: To see in PERSPECTIVE. This is one way to look at things. Not all artists use it. Things in the distance seem SMALLER than those up close. Use your finder to measure sizes. To TRUST YOUR EYES, draw with your eyes, letting your hand record the edges your eye follows. To draw large, filling your paper with the shapes you see.
CONNECTIONS: PERSPECTIVE was important in the time of the RENAISSANCE. It is a MATHEMATICAL way of looking at the world, seeing objects getting smaller as they RECEDE from your view. The VANISHING POINT in perspective is the point in the distance where your eye level is. When you draw from a "mouse's eye view", your eye level is very low. Draw the same view sitting at your desk and see how different it looks.

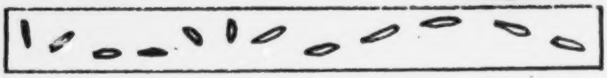
MORE IDEAS

122. FIGURE Make a cut figure move on your paper. Cut a figure from a posed model, cutting DIRECTLY in the paper as you look. Then "play around" with your figure, making it jump, dance, turn somersaults on a sheet of 12 x 18 paper. When you decide on your movement, begin tracing your figure over and over to show the movement. When you are finished, glue the figure somewhere in the action.

123. IMAGINATIVE Draw IDIOMS - "I lost my head." ""I'm all mixed up." Think of many of your own.

124. Do ANIMATION in a ZOETROPE. Get a 5 gallon ice cream container and a lazy susan tray. Cut 6 1" X 3" slits vertically around the top.
Cut strips of paper 4" x 30" (to fit inside). Divide the strips into 3" sections and draw a movement, changing in each section. Set your strip in the ZOETROPE and spin it. Look in the slits to see your ANIMATION.





125. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Make a SURREALIST COLLAGE. Find magazine photographs of large and small things - large hands, small people, large foods, small cars, etc. Cut them out and combine them into a funny COLLAGE. Could you have a boy sitting on an apple?
YOUR MATERIALS: 12 x 18 paper, magazines, scissors, glue.
YOUR AIMS: To cut photographs carefully. To USE YOUR IMAGINATION to combine large and small objects. To make an interesting and funny COMPOSITION. To glue neatly - use VERY LITTLE.
CONNECTIONS: SURREALISM is a form of art that puts REAL OBJECTS in strange settings. Sometimes SURREALIST artists show a DREAM WORLD.

MORE IDEAS

126. Trace your scissors on a sheet of paper and make it into a face, an animal, or something else.

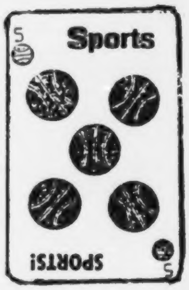
127. Find GRIDS around your classroom - radiator tops, wood grain, door vents, fans, etc. Draw a large ROBOT on a sheet of 12 x 18 paper. Then go around the room and color in sections of your robot by placing your paper on top of the grid and coloring.

128. Do a PORTRAIT made up of all torn pieces of paper. Use several colors. Arrange the pieces before you start to glue, so you can try many different ways of arranging them.

129. Invent a fairy tale house - like the GINGERBREAD HOUSE or THE OLD WOMAN WHO LIVED IN A SHOE. Use cut paper to design your house. Glue it on a background sheet. Think about the people who would live in it. Cut them out or draw them around the house.

130. COLLAGE Cut out the letters for the name of an object - car, tree, house... Glue the letters on a 12 x 18 paper and draw an environment to fit it.

131. DESIGN 4 - 6
YOUR PROBLEM: Look at a deck of playing cards. This game was invented in Medieval times. Many objects were used as SUITS - swords, cups, acorns, bells were some. The four we have now go back to 15th century France. They represent the CLASSES of society - SPADES are lance points for the ARISTOCRACY; DIAMONDS are arrow heads or paving stones for the SOLDIERS or CITIZENS; CLUBS are clover leafs for the PEASANTS; HEARTS represent the LOVE OF GOD or the COURAGE OF A SOLDIER.
The KING, QUEEN and JACK come from the FEUDAL SYSTEM.
Think up new suits based on our values today. Try SPORTS, FOOD, TV, NATURE, MONEY, etc. Make a new deck of cards.
YOUR MATERIALS: firm paper cut to about 5 x 8 for cards, magazines for pictures, scissors, glue, crayons, markers, deck of cards.
PROCEDURE: Select four new SUITS. Assign each one to spades, clubs, diamonds or hearts. Pass out the cards, one or two to each student. Design the card you get using the new SUIT assigned to it. Draw or cut out images for your card. (The KING of SPORTS could be a photograph of your favorite player.) Print the number of your card in top and bottom corners. Bring your deck together when all are finished.



YOUR AIMS: To CONNECT ideas from history to today. To make a good design.
CONNECTIONS: Learn more about games people have invented through the ages. Playing cards were made in China and in most countries of Europe from the 14th century on. Find out about dice, backgammon, checkers, etc. Invent new games.

MORE IDEAS

132. Make a **COLLAGE** face from photographs of food. Look at the paintings of the four seasons in the film strip by Guiseppe Archimboldo. He was a Renaissance artist who used objects representing each season for the parts of faces. He also painted faces to represent the ELEMENTS - air, water, earth and fire.

133. PAINTING K - 3

YOUR PROBLEM: Look at a reproduction of a painting that has a person in it. Think about how the person feels, what happened to him/her after the scene in the painting. Do a water color painting of that person showing the next scene.
YOUR MATERIALS: slides or reproductions of paintings, 12 x 18 white paper, pencils, water color paints, brushes, cups for water, newspapers.
YOUR AIMS: To "enter" a painting, to feel its mood and its idea. To draw the person in the painting in another action. To complete your painting showing the same scenery.
CONNECTIONS: Talk about how artists capture feelings, actions, moods. Look at many different paintings and compare them.

MORE IDEAS

134. Pretend you are a bug in a flower garden. How large will the flowers look to you? Find many photos of flowers in science books, encyclopedias, seed catalogues. Study the shapes and the colors. Learn the names of parts of plants. Then fill your paper with many large flowers. Draw them lightly with a pencil and then paint with tempera or water color paints. Use rich colors. Mix to get the colors you want.

135. COLOR THEORY Work with the whole class to make a flower color wheel. Paint large flowers in all the colors of the color wheel. Cut them out and arrange them on a bulletin board in order.

136. Listen to "Peter and the Wolf" by Serge Prokofiev. Each person and animal is represented by a different instrument and a different melody. Listen to each one and to the story and music. Paint your idea of each scene.

137. Look at a jungle painting by Henri Rousseau. He was a French painter of the early 20th century. He never saw a jungle; he liked going to the Paris Conservatory to see the tall plants and flowers. His paintings look like magical jungles. Study them; see the immense leaf forms he paints, the density of the foliage. Do a water color painting like his jungle. Fill it with leaf shapes. OVERLAP shapes to get a DENSE effect. Add bright flowers or butterflies.

138. PAINTING - COLOR THEORY 4 - 6

YOUR PROBLEM: Draw a dream castle with white chalk on large colored paper. Add turrets, domes, moats, spires, doors, windows. When your drawing fills your paper, begin painting it in ANALOGOUS COLORS - colors close on the color wheel. Choose two PRIMARY COLORS and white. Mix to get many variations.
YOUR MATERIALS: 18 x 24 colored construction paper white chalk, tempera or acrylic paints - RED, YELLOW, BLUE, WHITE, brushes, cups for water, newspapers.
(SUGGESTION: Divide the class in three parts and give two different primaries to each. When the paintings are finished, one of each group can be placed together to make a very interesting COLOR WHEEL.)
YOUR AIMS: To INVENT a castle of your dreams and fill your COMPOSITION with interesting details. To mix your paints to get the SECONDARY COLOR - green, orange, purple - and as many other colors and TINTS (add white) as you can. To organize your colors so that your composition is BALANCED. To combine your paintings with others in the class to see the whole color wheel.
CONNECTIONS: Learn the COLOR WHEEL - the PRIMARY colors that mix together to make the SECONDARY colors. Study your paintings to see how many INTERMEDIATE colors you mixed. These are the "in-between" colors - yellow-green, red-orange, etc. Look too to see how many TINTS you mixed - pale blues, lavenders, pinks, etc.

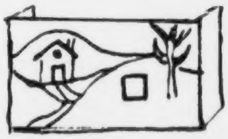
MORE IDEAS

139. COLOR THEORY Do a fantasy landscape and paint it in MONOCHROME - one color and black and white. Try to get many TINTS (add white) and SHADES (add black) as you can.

140. Listen to Leopold Mozart's "Toy Symphony". He composed this delightful symphony after visiting a toy store. And he used some of the toy horns and party noise makers as instruments in it. Listen and then paint the sounds you heard. Think about color and shape. Leopold was the father of Wolfgang Amadeus Mozart.

141. SCULPTURE K - 3

YOUR PROBLEM: Make a HAND PUPPET out of a small lunch bag. Make a stage and plan a puppet show.
YOUR MATERIALS: brown paper lunch bags, scraps of construction paper, yarn, felt, scissors, glue, 4 x 8 foot panel of double face corrugated cardboard, utility knife FOR THE TEACHER, tempera paint, brushes, cups for water for scenery
PROCEDURE: Plan a story and choose characters. Experiment with the bags to see how you can make the fold into a mouth with your hand inside. Cut parts to add, glue them and complete your puppet.
TO MAKE A STAGE: Score the short sides of the corrugated panel 1 foot from each end. Bend back to make the panel stand. Paint a scene on the horizontal surface of the cardboard. Then use the utility knife to cut several 12" holes in places in the scene. These can be left in place or pulled out from behind to make a place for the puppet to appear. (Attach a cardboard "handle" to each one on the back.) Students can kneel behind the panel and bring their puppets through the holes to perform.



YOUR AIMS: To work with your class to write a play and plan characters. To USE YOUR IMAGINATION to make your puppet head. To plan and paint a scene on your cardboard "stage."
CONNECTIONS: There are many ways to make puppets and stages. Have you seen puppet shows? Did the puppets really seem to be talking to you?

MORE IDEAS

142. Make a fantasy scene in a shoe box. Use cut paper to make trees, flowers, animals, etc. Stand them with tabs and glue.

143. SCULPTURE 4 - 6

YOUR PROBLEM: Make a plaster cloth mask of your own face. Paint the finished mask as a self portrait or as a fantasy face.

YOUR MATERIALS: cast material from hospitals, small cups for water, scissors, newspaper for smocks and table protection, Vaseline to protect skin, shower caps for hair, tempera paint or acrylic to finish.

PROCEDURE: (SUGGESTION: Have several adult assistants for this.) Cut the plaster cloth into many 1" strips. Prepare each student by coating the face with Vaseline, covering the hair with a shower cap, and making a smock from newspaper or old shirts. Wet strips one at a time and apply to the outline of the face first. Overlap strips as you place them, working in to the features. LEAVE EYES AND NOSTRILS OPEN. Apply three layers for a strong mask. Blend strips as you apply the to get the plaster smooth. Allow to dry for about 5 minutes. The mask will come off with slight pressure on the edges. (CAUTION: Keep the face still while applying the strips and until the mask is dry.)

YOUR AIMS: To smooth the strips as they are applied. To apply enough layers to make a strong mask. To finish your mask as a self portrait, mixing correct skin color, or as a fantasy, using many colors.

CONNECTIONS: Sculptor George Segal makes whole figures by applying plaster cloth to his models. Look for examples of his work. Study the shapes and features of faces from the finished masks. Notice the differences - squarish, oval, round faces. Display finished masks or add elastic so you can wear them.

144. FIBERS K - 3

YOUR PROBLEM: Do a large class weaving using found materials.

YOUR MATERIALS: two 3 foot strips of 1 x 2 or 1 x 4 lumber, wood drill, string for warp, yarn, ribbon, leather strips, felt, straight twigs, other found materials.

PROCEDURE: Drill holes every inch along the wood strips. Fix them about 3 feet apart and string warp lines between them through the holes. Hang the warped LOOM and begin weaving materials into it. CRITIQUE it with the class as it proceeds to decide on the colors and textures.

YOUR AIMS: To learn how to weave in a WARP. To work with the class to make an interesting woven design.

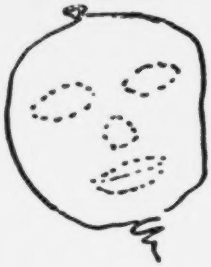
CONNECTIONS: Look at woven materials to find the WARP and the WEFT (the cross lines). Find many different patterns of weaving.

145. FIBERS 4 - 6

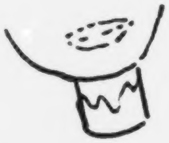
YOUR PROBLEM: Make a soft sculpture puppet head from old nylon stockings. Complete it with a hand puppet body.

YOUR MATERIALS: nylon stockings, cotton batting, needles and sewing thread, 2" cardboard tube pieces, fabric for puppet dress, yarn for hair, scissors, glue.

PROCEDURE: Tie a knot at one end of the nylon stocking. Fill it lightly with cotton to make a 4" head shape. Tie the bottom and cut off.

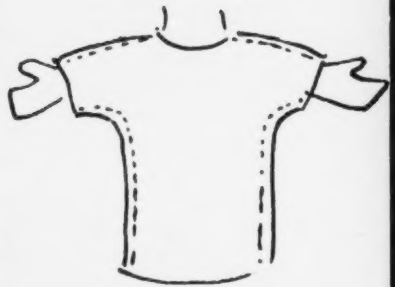


Use your needle and sewing thread to shape the features. Tie a knot in the thread and bring the needle in and out at the top of the nose. Keep taking stitches as you go down the nose, making it get larger.



Try to make your stitches stay INSIDE the shape. Make small ones on the outside. Shape all the features. Sew small buttons on for eyes if you choose.

Add yarn for hair. Make a hat if your character needs one. When the face is finished, pull the knotted bottom through the cardboard tube and tape the ends around the tube. Now make the puppet dress. Cut two pieces of fabric large enough to go over your hand. ALLOW EXTRA FOR SEAMS. Sew around the shoulder and the side seams. Turn the dress inside out to bring the seams inside. Run a stitch around the neck and pull the stitch to tighten the neckline. Tie the thread and add glue to hold. Make cardboard hands and glue them in to the arm ends.



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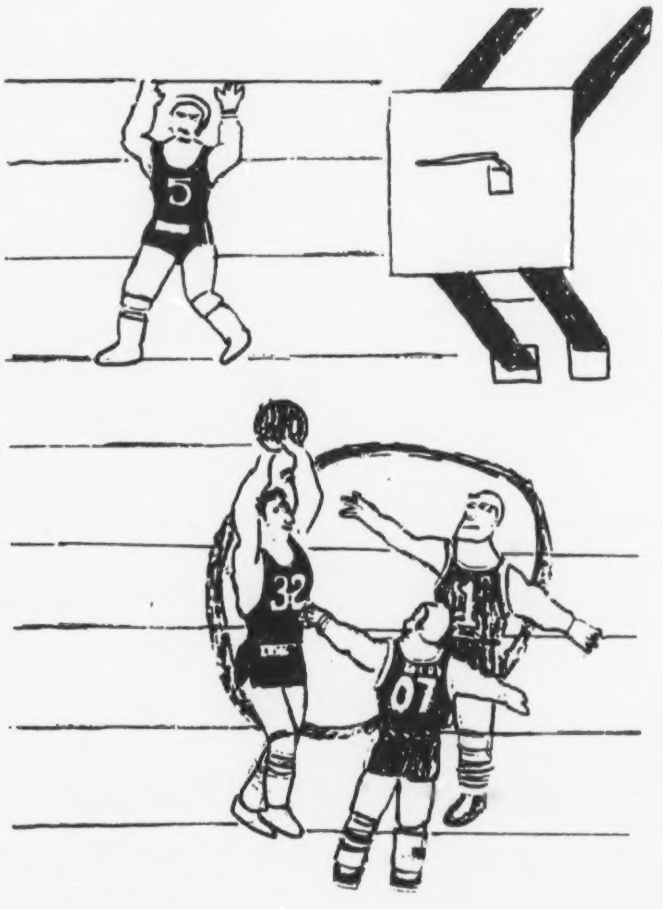
CONNECTING

Packaging from Soup to You

a theme of "Connecting"
an interdisciplinary
art program for
elementary schools



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TEACHER'S GUIDE AND LESSONS

PACKAGING - FROM SOUP TO YOU

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PACKAGING - FROM SOUP TO YOU

THEME PLANNING GUIDE

by Jean Morman Unsworth

PACKAGING - FROM SOUP TO YOU is divided into five sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subtopics should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A. PACKAGES - THEIR SHAPE AND MESSAGE

B. PACKAGES PROTECT THEIR CONTENTS

PACKAGES IN ART

C. OUR CLOTHES PACKAGE US

D. BUILDINGS ARE PACKAGES FOR LIVING

E. PACKAGES CREATE TRASH

Audiovisual Frames with Comments:

****

Subtheme A: PACKAGES - THEIR SHAPE AND MESSAGE

1. **Istanbul Outdoor Market.**

2. **Supermarket Aisle.**
Compare the two markets. Notice the organization of the supermarket and the immensity of it.

3. **Detergent Boxes.**
Study the bold shapes of the letters from detergent boxes. Teach your students to cut letters directly from construction paper, giving them "character". (See lessons 10, 14, 15, 16, 20). Begin an adjective bulletin board. Collect packaging letters.

4. **Detergent Bottle, Perfume Bottle, Soft Drink Bottles.**
Bring many bottles to class. Compare shapes and talk about them in relation to FUNCTION - how you hold the bottle for its purpose (to spray, to pour, etc.). Compare materials, size, designs on the bottles. Find bottles designed in GOOD TASTE.

5. **Taco Package.**
Again, find many other examples of advertising that tempts with appetizing photographs. Compare color used on food boxes to color on other products.

6. **Record Album - Yo Yo Ma - Japanese Melodies** CBS Records.
Packages tell about their contents. Bring in other records. Listen and look at the covers. Design record album covers for your favorite music.

7.8. **Book Jacket and Inside Page - "Young Gymnast."**
This can lead to a trip to the library to explore book jackets. Design covers for favorite books. Write books and design covers for them.

9. **Jeweled Book Cover.**

10. **Illuminated Manuscript**(Detail),Siena Museum, Italy.
Talk about the richness of this cover and the importance of its contents. Compare hand lettered books to those printed in a press. Learn about Gutenburg and about printing techniques today. Do an illuminated letter for a story.

11. **Gold Mask of Tut-ank-Amman** Cairo Museum.
Send students to the library to learn more about the Egyptian custom of mummifying their dead. Find out about this boy Pharoah and the contents of his tomb.

12. **Slogans from Cereal Boxes.**

13. **Design of a Candy Bar.**

14. **Perfume Boxes.**

15. Gift Box.
Compare the designs in these packages. Look for color, letter styles, shape of packages. Discuss the effectiveness of having cartoon characters or heroes on cereal boxes.

16. Peacock/Cockatoo Photo by Jillian Schuler-Grade. Collect pictures of tropical birds. Draw and invent new ones. Look for color and pattern in these birds.

17.- 21. Color Wheel of Foods.

22. White Meal.
Enjoy the variety of each color found in foods. Collect photographs from home magazines and make a class color wheel. Discuss the effect of color on our appetite. Biologists have found that not only does our mouth secrete saliva when we see appetizing food, but our stomach also "waters" - secretes digestive juices. EVERYTHING CONNECTS!

Relate Wilton audiovisuals on COLOR, ELEMENTS OF DESIGN, and EARLY AMERICAN CRAFTS to this section.

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Subtheme B: PACKAGES PROTECT THEIR CONTENTS

23. Plastic-wrapped Foods.

24. Egg.

25. Molded Egg Carton.

26. Eggs in Istanbul Market/Eggs Wrapped in Rice Straw Japanese from Tsutsumu, 1975.

27. Foam Case for Christmas Bulbs.

28. Jewelry Case/School Bag.
These are all packages designed to protect their contents. Plan a bulletin board on more such packaging. Compare the three egg cartons - the hand woven Japanese egg carrier, the neat rows laid in straw, and the foam container. Which is designed for speed and mass production?

29. Children with Life Preservers/Child in Rain Coat/Astronaut in Space - NASA.
Again, these are only the beginning. Compare protective clothing used in different climates. List many kinds of protection for people - parachutes, safety belts, etc.

30. Doctor in Surgical Mask/Child in Football Helmet.
There are so many masks that people wear for protection. Compare them to the masks worn by tribal people for ceremonies. These also protect, through ritual. Design ski masks. Bring catcher's masks, batter's helmets, other football gear, bicycle helmets, soccer leg guards, etc.

31. Conch Shell.

32. Insect Larva.

33. Knight in Armor.

34. Armadillo.

35. Bird Nest - Weaver Bird, Bronx Zoo, NY.

36. Bird Nest Made of Mud, Bronx Zoo, NY.
Compare all these protective containers. Collect shells. Learn in Science about many species of birds and the marvelous variety of their nests. But point out that each species of bird will always continue to build that same kind of nest. Only we can THINK NEW.

37. Tropical Bird/Leaf Insect/Lizard.

38. Close-up of Butterfly Wings.

39. Polar Bear in Zoo.

40. Soldiers in Camouflage Fatigues.
Introduce the term CAMOUFLAGE. It comes from two French words - camoufler: to disguise, and moufler: to cover. Think of "muffler" as a protection. Nature has many camouflages for insects, birds, animals, fish, etc. Learn more in science.

41. Oskar Kokoschka - "The Mandrill" The Boymans Museum, Rotterdam, Holland.
Artists use camouflage in painting. Kokoschka was an early 20th century Austrian painter, one of the leading EXPRESSIONISTS. EXPRESSIONISM is a form of art that exaggerates color, shape, line, texture to express ideas and feelings. Notice how the shape of the baboon is blended in with the jungle forms around it, just as it does in nature.

42. Alwin Nikolai Dance Theatre in "Tent" Photo by Waldman.
The Alwin Nikolai dancers use projected light and color as an integral part of their dance form. In this dance, they move in the projection of slide images that seem to slice their bodies. Imagine this in continuous motion instead of just a still picture.

Relate these other Wilton audiovisuals to this section:
COLOR
ELEMENTS OF DESIGN
ANIMALS

BULLETIN BOARD IDEAS

MASKS WE USE
SHAPES IN FOAM PACKAGES
CAMOUFLAGE IN NATURE
PROTECTIVE PACKAGES

PACKAGES IN ART

Use the following works not as a theme unit but as Art Appreciation study.

43. Claes Oldenburg - "Falling Shoe String Potatoes" Felt Sidney Janis Gallery, NY.
Claes Oldenburg is a Pop artist who makes sculptures of ordinary things. But he makes small things very large and chooses materials that change the feeling of things. Ask students what they think he is saying. Does he make us look more closely at the real thing? Make soft sculpture foods, using cloth, plastic, and other materials.

44. **Andy Warhol - "Campbell Soup Cans"** Leo Castelli Gallery, NY.

45. **Andy Warhol - "200 Cans of Campbell Soup"** Leo Castelli Gallery, NY.
Andy Warhol started the Pop Art movement with paintings of cans like these. POP ART took its subjects from the packages in the supermarket, from cartoons, billboards, and ordinary objects. They make us look more carefully at the mass-produced objects that fill our sight today.

46. **Julian Opie - "Sweet Composition"** Oil on steel Courtesy Hal Bromm Gallery, NY.
This large metal sculpture is painted to look like candy bars - another POP work.

47. **Christo - Pont Neuf Wrapped** Paris, 1975 - 1985 Photo by Jeanne-Claude Christo.

48. 49. **Christo - Surrounded Islands** Biscayne Bay, Greater Miami, Florida, 1980-83 Photo by Jeanne-Claude Christo.
Elicit the CONNECTION - POP artists put packages in their art; Christo makes huge things into packages. Why? Does he make you see the shape of the bridge and the islands better? One of his purposes is to get many people involved in the production of his ideas. Talk about working together to make art. Enjoy the metaphor of pink fried egg. Think of others - flowers, etc.

Relate the Wilton audiovisuals on MODERN ART to this section.

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Subtheme C: OUR CLOTHES PACKAGE US

50. **Clothes Color Wheel.**
Use clothing store catalogs to make clothes color wheels. Make a class color wheel on a bulletin board. Take time to look at all the kinds of reds, blues, etc. that you find in clothes. Pink is a light red, turquoise is a light blue green, etc. Look too for careful cutting of figures from the catalogs.

51. **Children with Varied Hair Styles.**
Compare hair styles of all the class. Draw hair styles.

52. **Girl in Party Dress/Boy in Dress Suit.**

53. **Boy and Girl in Sport Clothes/Soccer Player.**

54. **Children in Choir Robes,** St. Clement Church, Chicago.

55. **Fire Department Ambulance with Paramedics.**

56. **School Crossing Guard and Student Crossing Guard.**

57. **Circus Band Wagon with Clown.**
Talk about how clothes express what we are doing, from going to a party to being a clown. List and find pictures of many more. Draw city helpers, circus people, games, etc.

58. **Children in Season Costumes: Surf Board, Jack Frost, Leaf, Christmas Tree** - Broadmoor School, Colorado Springs, CO.
These can lead to a costume party. They were all made of paper by the fifth graders who are wearing them.

59. **Hans Holbein - "Henry VIII"**(detail) National Gallery, Rome.

60. **Winthrop Chandler - "Rev. and Mrs. Ebenezer Devotion"** Brookline Historical Society, Brookline, Massachusetts.

61. **Duane Hanson - "Tourists"** Courtesy of OK Harris Gallery, NY.
Compare these three portraits. Look at the clothes in each and discuss what they say about their wearers. Henry VIII was King of England from 1509 to 1547. Rev. Ebenezer Devotion was the pastor of the Third Church in Windham, Connecticut in the 1770's. And Duane Hanson's tourists are CARICATURES of the way many people travel.

Relate these other Wilton audiovisuals to this section:
COLOR, PEOPLE DOING THINGS, PORTRAITS, MORE PEOPLE, SPORTS AND GAMES, MIDDLE AGES, FOOTLOOSE IN HISTORY

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Subtheme D: BUILDINGS ARE PACKAGES FOR LIVING

62. **English Village - Upper Slaughter in the Cotswolds.**

63. **English Half Timber "Black and White" House, Wales.**

64. **Santorini - Greek Island in the Aegean Sea.**

65. **Pueblo in Mesa Verde, Arizona.**

66. **Frame House in Oak Park, Illinois.**
Contemporary Brick House, Chicago.
Lake Point Tower, Chicago.

67. **Floating House, Vancouver, B.C.**
Compare these styles of homes. The places and the climates and materials are all different. Find many more - from wigwams to thatched huts to stone houses. Ask an architect to visit your class and talk about how houses are designed.

68. **State of Illinois Building, Chicago - Helmut Jahn, Architect.**
This unique contemporary building is an example of "Post Modern" style in architecture. New building materials make possible a great variety of forms.

69. **Space Capsule of the Future - NASA Design.**
This can lead to exciting thinking about the future. What would it be like to live in a capsule in outer space? De- sign a space house of your own. What would be needed in it?

70. **Three Play Structures.**
Playground designers today are using new materials to make safe and enjoyable play areas. Ask students to make a model of a playground they would like. Find playgrounds that use old tires, logs, etc.

Relate the Wilton audiovisuals on the MIDDLE AGES to this section.

BULLETIN BOARD IDEAS

HOMES ALL OVER THE WORLD
BUILDING MATERIALS FOR HOMES

For middle and upper grades, do a vocabulary board on architecture. Invite an architect to talk with your class.

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Subtheme E: PACKAGES CREATE TRASH

71. **Junk Yard Shapes.**

72. **Cesar - "Yellow Buick"** Museum of Modern Art, NY.
Cesar is a sculptor who takes the scrap of our culture and sees it as the FORM of today. This is a stack of discarded automobiles compressed into a cube to be sent to the foundry and melted down.

73. **Newland Sparks - "Found Object Airplane"** Objects Gallery, Chicago.
Compare this to the "Yellow Buick". Sparks looks for special shapes of scrap objects and arranges them to make a sculpture.

74. **Student Egg Carton Construction/Student Found Materials Weaving.**
Compare these to the found object airplane. The shapes of our scrap materials can give us NEW IDEAS. The egg carton suggested an ear of corn to this student. And then she connected the shapes to pairs of eyes and added glasses to her sculpture. Do found object sculpture and weaving. See lessons following this section.

75. **Paper Mache Gargoyle in Process.**

79. **Paper Mache "Screamer" - Student.**
These two frames show the process and a finished product of a versatile scrap materials process. With imagination and some pieces of masking tape, old newspaper can be shaped into most anything. See lessons on paper mache.

THE END **Jerry Van Amerongen - "How the Brain Works"** Reprinted courtesy of Cowles Syndicate, Inc. All rights reserved.
This humorous cartoon tells a very important function of our brain - the power to MAKE CONNECTIONS, to get NEW IDEAS. Let it be a stimulus to new thinking and connecting throughout your curriculum.

BULLETIN BOARD IDEAS

RE-CYCLING OUR WASTE (Write essays on kinds of waste material that can be re-cycled. Display with examples.)

Lessons:

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Subtheme A: PACKAGES - THEIR SHAPE AND MESSAGE

1. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Draw a book jacket for your favorite fairy tale or other story. Plan the way you will print the title and the picture you will draw.
YOUR MATERIALS: 9 x 12 paper, crayons, oil pastels, or markers, books.
YOUR AIMS: To plan your design to tell everyone how interesting your book is. Book jackets should make people want to read the story. To design your title so it will fit well on the paper. To put the AUTHOR's name at the bottom of your book jacket.
CONNECTIONS: Look at the book jackets you find in the library. Bring many to class and talk about their design. What do you like? What do you dislike? Which ones make you want to read the book? Why?

MORE IDEAS

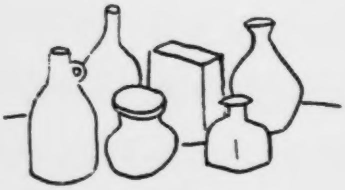
2. IMAGINATIVE Cut assorted rectangles from construction paper. Each one is a gift box, containing something that JUST FITS inside. Give students one and ask them to imagine what is inside. Fill the entire shape with it.

3. IMAGINATIVE Draw a portrait of yourself as your favorite food. Make it as large as your paper. Add your features.

4. IMAGINATIVE How do foods get to the supermarket? On long strips of paper (36" x 9") draw the whole story, starting with the farmer and ending in the supermart.

5. PERCEPTUAL Bring in many bottles and draw their shapes. Talk about why they are shaped as they are - a detergent bottle, a perfume bottle, a soft drink bottle, etc.

6. PERCEPTUAL Cereals come in all shapes. Bring some of your favorite cereal and draw many pieces, enlarging them on your paper.



7. PERCEPTUAL DRAWING - SPACE 4 - 6
YOUR PROBLEM: Arrange many different bottles and packages in a STILL LIFE and draw them. Watch for OVERLAPPING shapes. Draw some behind others.
YOUR MATERIALS: 12 x 18 or 18 x 24 construction paper - assorted colors, colored chalks, balls of cotton for blending.

YOUR AIMS: To study the many different shapes of containers. To place them in your composition so that they make a beautiful picture. To overlap and place some bottles behind others. To blend the colored chalks on colored paper.
CONNECTIONS: Many artists paint STILL LIFE. This can be many kinds of objects - flowers, food, containers, books, etc. Look for STILL LIFE paintings in art books and discuss the way the artists arrange them and draw them. Picasso and the CUBISTS drew them in a very ABSTRACT way, looking for shapes and lines in them, drawing both the front and the top views.

MORE IDEAS

8. PERCEPTUAL Bring fruits and vegetables and arrange them in a still life. Draw one section of it, enlarging the shapes so that they fill your 18 x 24 paper.

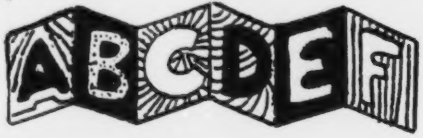
9. IMAGINATIVE Color is an important part of what makes food appetizing. Do another still life of food, but this time change the colors completely. See how interesting you can make it. A purple sandwich with green peanut butter... A bowl of red mashed potatoes and a platter of green chicken... Think up your own.

10. IMAGINATIVE Plan a billboard to advertise your school. Draw your design on a piece of mural paper 36" x 60". Cut very large letters for it from construction paper or decorative papers.

11. IMAGINATIVE Design new bottle shapes for food products, perfumes, cleaning liquids, etc.

12. IMAGINATIVE Think of all the furniture that is packaged inside a moving van. Draw a side view of a huge van and fill it with furniture tightly stacked in it.

13. DESIGN K - 3
YOUR PROBLEM: Make a class alphabet book of beautifully decorated letters. Attach them in order with tape on the backs and make an accordion fold book. Plan a title page for the book.
YOUR MATERIALS: 9 x 12 paper, crayons, oil pastels, markers, masking tape.

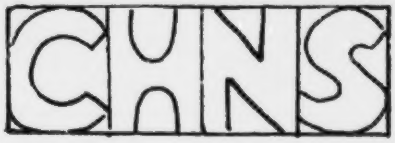


YOUR AIMS: To design a beautiful letter. Make it as large as your paper and draw it with two lines to make it at least one inch wide. Fill in the letter and the background with color and design. To select colors that are exciting together. To work together to put the alphabet in order and attach the pages to make a book.
CONNECTIONS: Look in the film strip at the ILLUMINATED MANUSCRIPT in frame 9. When books were all lettered by hand, before the printing press, many of them had beautifully designed letters at the beginning of a sentence.

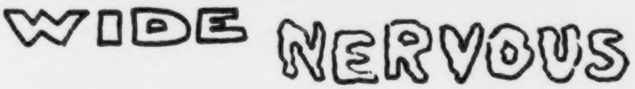
MORE IDEAS

14. COLLAGE Look in magazines for the many ways that one letter can be designed. Choose just one letter and cut out at least 20 examples of it - large ones and small ones. Arrange them in a COLLAGE and glue them carefully. You might want to include pictures of things beginning with that letter.

15. LETTERS Learn to cut letters right from construction paper. Cut a rectangle just the size of the letter you want. Then cut away the outside shape. Then cut inside to make the letter thick or thin.



16. LETTERS Now try to make the letters look like an adjective. Start a bulletin board of all your adjectives.



17. DESIGN 4 - 6
YOUR PROBLEM: Redesign a carton for your favorite cereal. Cover the carton with construction paper on all sides.
YOUR MATERIALS: empty cereal boxes, construction paper, scissors, glue, markers, crayons.
YOUR AIMS: To measure and cut carefully to cover your box. To design letters that will attract. Cut them right out of construction paper. Make them bold and exciting. To think about everything that should be on a carton - INGREDIENTS, NUTRITIONAL INFORMATION, as well as a picture of the food or other picture. To plan all sides of the package.
CONNECTIONS: Look at all the kinds of designs on packages. How can you decide what products are really best to buy? Plan an advertisement for your new cereal package. Study ads to see how they are arranged and what they say.

MORE IDEAS

18. COLLAGE Cut many photographs of food from magazines. Arrange them into a still life collage.

19. Design a record album cover. Make it look like the music sounds.

20. LETTERS Cut a verb or participle directly from construction paper, making the letters look like the action - run, dive, jumping. Paste your letters on another sheet of paper and add body parts - head, feet, arms, etc.

21. Design a menu for a restaurant. Give your restaurant a name and design the title. Letter the kinds of food and the prices. Add some drawings to make it appetizing.

22. LETTERS Cut out SUPER WORDS from boxes and ads. Use them in a story and glue them in place as they fit into your story. Write it on a 12 x 18 sheet of paper so you will have room for your words.

23. Design a placemat for your table. Use 12 x 18 paper. Include the plate, knife, fork and spoon in your design.

24. Invent a new food. Draw it, write about it and plan an advertising campaign for it. You might make a TV commercial.

25. PAINTING K - 3

YOUR PROBLEM: Tropical birds are packaged beautifully, with bright colors and wonderful shapes - long tails, plumes, designs on their wings. Paint a tropical bird of your own. Fill your paper with its shape. Add leaves and flowers in the background.

YOUR MATERIALS: 12 x 18 paper, tempera paints, brushes, cups for water, newspaper.

YOUR AIMS: To look carefully at the shapes of birds and all the parts of their bodies. To invent your own bird and give it wonderful parts. To mix bright colors and fill your painting with the colors of the bird and the forest.

CONNECTIONS: Look for many pictures of tropical birds. Find out why they have such bright colors. Make a bulletin board display of photographs of birds.

MORE IDEAS

26. Paint a picture of a gift box with beautiful wrapping paper, ribbon and a big bow.

27. Paint a picture of a meal you would like to eat. Draw a large circle for the plate - or paint right on a paper plate. Try to combine colors and shapes that make it appetizing as well as nourishing. Find out about the vitamins and minerals your meal has.

28. You are a deep sea diver. You see wonderful fish - all sizes and shapes and colors. Look at pictures of fish - or visit an AQUARIUM. Then fill your paper with fish. Give them fins, tail, scales, gills, all the parts of a fish. Draw with heavy crayon lines. Paint over your finished picture with watercolors to make the sea.

29. Flowers are PACKAGED in beautiful colors and shapes. Bees are attracted to the flowers by their colors and shapes. Paint a bee's eye view of a flower garden. How large do the flowers look to a bee? Fill your paper with the top view - as the bee flies toward the garden. Put the bee in your painting too.

30. PAINTING - COLOR THEORY 4 - 6

YOUR PROBLEM: Foods are packaged in all the color of the color wheel. Make a class color wheel by doing large paintings of every food in the color wheel.

YOUR MATERIALS: 12 x 18 paper, red, yellow, blue and white tempera paint in foam egg cartons, brushes, cups for water, newspaper, foam produce trays for palettes, scissors, large piece of mural paper.

PROCEDURE: Divide the class in three groups. Ask each student to bring one fruit or vegetable that is between RED-BLUE, between RED-YELLOW, and between BLUE-YELLOW. Make lists on the board to be sure you get many different kinds of foods. Have each student select one fruit or vegetable and take it to his/her desk. Mix paint in the palette to get the same tone as the fruit or vegetable. Notice variations in color. Paint an enlarged image, draw the shape and complete with color. When dry, cut out all the painted forms and arrange them in the order of a color wheel on the mural paper.

YOUR AIMS: To mix the exact color of your food. To place all the foods into a color wheel in correct order.

CONNECTIONS: Nature uses all the colors to make foods look appetizing. Find out what NUTRITIONAL VALUES these colors show - the vitamins and minerals that are in them.

MORE IDEAS

31. COLOR THEORY Make a list of all the color names you can think of. We use names of fruit - peach, apricot, lime green, etc. and names like sky blue and daffodil yellow. What colors are MAUVE, BURNT ORANGE, SIENA, TURQUOISE? Use tempera paint to mix these and many more colors. Paint a 3" square of each of your colors, cut them out and make a huge class color chart of colors and names. HINT: Look in paint stores for samples and for all the names that paint companies make up for their colors. Look too in fashion magazines.

32. SCULPTURE K - 3

YOUR PROBLEM: Transform a plastic bottle into an animal or a mask.

YOUR MATERIALS: plastic bleach or detergent bottles, utility knife (for teacher), yarn, construction paper, raffia, feathers, etc., cardboard tubes, scissors, glue.

PROCEDURE: Look at the bottle until you get an idea - can the handle be a nose? Hold it vertically and horizontally. THINK NEW. Cut out eyes, ears, nose, etc. from construction paper and add on. Use yarn for hair or other details. If student needs a part cut away, use the utility knife. For a mask, the bleach bottle can be cut in half. Use cardboard tubes for animal legs - pig, etc.

YOUR AIMS: To use your imagination to look at one thing and see another. To develop the MOTOR CONTROL necessary to work with materials.

CONNECTIONS: IDEAS come from all kinds of things around us. Let your imagination have fun!

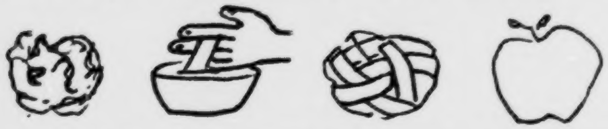
MORE IDEAS

33. How does nature PACKAGE the world? Use a shoe box to make a DIORAMA of a season. Cut out construction paper shapes, use tissue on the inside of the cover for sky. Think of other materials you can use.

34. Make a RELIEF SCULPTURE book cover. Build up a design on a piece of tablet cardboard by cutting cardboard shapes or gluing heavy string in a design. Look at the jeweled cover in the film strip. Find some glass beads that can be added to your cover. Paint the cardboard shapes when the gluing is completed. Attach another cardboard for the back cover, using a strip of glue-backed paper. Then make a book to go in your cover.

35. Wrap something the way Christo wrapped the Pont du Neuf in Paris. Use a section of an old sheet and string. Talk about the new shape you get from wrapping.

36. SCULPTURE 4 - 6
YOUR PROBLEM: Make a PAPER MACHE food - an apple, a watermelon, a cauliflower, etc.
YOUR MATERIALS: newspaper, masking tape, non-toxic wallpaper paste (mixed by teacher), margarine cups to distribute paste, stovepipe wire, acrylic or tempera paints, brushes, cups for water.
PROCEDURE: Set up each desk with a section of newspaper and a length of masking tape. Start with crumpled newspaper and masking tape. Shape your fruit or vegetable extra large and then begin applying strips of newspaper dipped in paste. "Bandage" your shape with at least three layers of strips, smoothing edges as you apply the strips. Add crumpled pieces of dry newspaper, attaching them with more strips, to get smaller shapes. Allow to dry completely before painting.



YOUR AIMS: To figure out how to make the shape you want. Could you use wire to make the stems of a bunch of grapes and then add little balls of paper mache for the grapes? To apply the paper strips with CRAFTSMANSHIP. Tear smaller strips to make the details of your shape. Smooth the edges together as you apply the strips. To mix the paint colors that match your fruit or vegetable.
CONNECTIONS: Look at the soft sculpture of food in the film strip - Claes Oldenburg's "Falling Shoe String Potatoes."

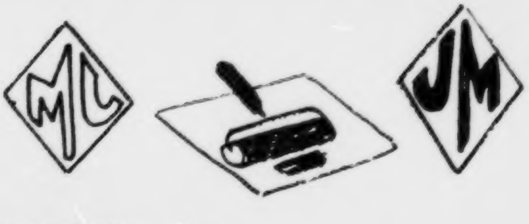
MORE IDEAS

37. Make a bird or an animal using the same PAPER MACHE process.

38. Measure and construct a box with tablet cardboard. Figure out how to make its six sides and tab edges for gluing. Design the outside before you attach the sides.

39. Make a PERSONAL BOX. Find a gift box and fill it with special things that remind you of a place or time.

40. PRINTMAKING K - 3
YOUR PROBLEM: Design a sheet of wrapping paper with a REPEAT PATTERN using sponge shapes.
YOUR MATERIALS: large sheets of tissue paper, pieces of sponge cut into design shapes, scissors, plastic lids with a spoonful of tempera paint, newspapers for each desk.
YOUR AIMS: To cut an interesting shape from the sponge. To plan a way to make a REPEAT PATTERN - checkerboard, rows, or lines that curve....What other way? To squeeze your sponge each time so that you will not apply too much paint. To work with CRAFTSMANSHIP, taking care to avoid finger smudges on your paper.
CONNECTIONS: Bring many pieces of wrapping paper to class. Compare designs and learn many ways to make a REPEAT PATTERN.



41. PRINTMAKING 4 - 6
YOUR PROBLEM: Design a LOGO using your own initials or those of your club or class group.
YOUR MATERIALS: 4 x 6 pieces of cardboard for backing, bicycle inner tube (ask at a repair shop) or more cardboard, scissors, glue, waterbase printing ink, brayers, palettes (any smooth waterproof surface - vinyl floor tile, acetate, lunch tray, or aluminum offset plate from a printer), newspaper, water.
PROCEDURE: Design your LOGO on paper. Make it fit into a square, a circle, a triangle or a rectangle. Then cut out the shapes from the inner tube rubber or cardboard. IMPORTANT!!! Glue the pieces on upside down and in reverse, because printing will reverse the image. Check your design by looking at it in a mirror. Set up an inking station on a table. Cover with newspaper. Arrange three or four palettes and a brayer for each palette on the table. Tear many half sheets of newspaper and have a pile at each palette, so students can take away the soiled piece after each inking. Squeeze about 2" of ink on the palette and roll the brayer in it to distribute ink evenly on the brayer. Roll the ink on the design and take it back to your desk. Set a piece of paper evenly on top of the inked design and apply pressure all over it with your hand or with the ball side of a spoon. Pull off the print. Re-ink to make another print.
YOUR AIMS: To make an interesting design. Study the shapes of your initials to see how curves and straight lines can be worked together. Try MANY ways before you decide on your design. To work with CRAFTSMANSHIP in cutting, gluing, inking, and printing.
CONNECTIONS: Find the LOGOS used by large companies. Start a bulletin board display of them. See how they combine initials and often tell something about their product by the shape of their logo.

MORE IDEAS

42. Use this same process to make a bird, a butterfly or other design.

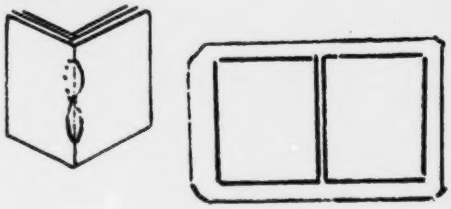
43. FIBERS K - 3
YOUR PROBLEM: Make a class quilt of foods. Paint with fabric paint or stitch with yarn. Ask a willing parent to sew the finished pieces together.
YOUR MATERIALS: 4 yards of 45" cotton fabric, cut into 11" squares, waterbase fabric paint, brushes, cups for water, OR assorted yarns, needles, scissors.
YOUR AIMS: To plan together to choose a good variety of foods. To design your square well, filling it with pattern. Leave an inch on each side to sew squares together.
CONNECTIONS: Look at patchwork quilts. Enjoy the patterns used in them.

44. FIBERS 4 - 6
YOUR PROBLEM: Make an APPLIQUE design for a pillow. Choose a flower, a butterfly, a geometric design.
YOUR MATERIALS: 12" or 18" squares of fabric, scraps of felt or other fabric, sewing thread, needles, scissors.

PROCEDURE: Plan your design with pieces of paper first. Then cut each piece out of fabric. If your fabric will FRAY, cut each piece larger so you can turn edges under. (Felt does not need this.) Sew each piece in place with tiny stitches close to the edge. Try to keep most of the stitch UNDER the fabric.
YOUR AIMS: To choose colors and fabrics that will work together to make a pleasing design. To arrange shapes to fill the background well. To sew neatly, keeping your stitches very small.
CONNECTIONS: Look at other examples of APPLIQUE - the MOLAS done by the Cuna Indians of the San Blas Islands in Panama, the Hmung stitchery, African Dahomey animal appliques are some.

45. SCULPTURE 4 - 6
YOUR MATERIALS: large refrigerator or sofa box, utility knife for teacher, glue, tape, many kinds of textural materials.
PROCEDURE: Cut entrance and exit holes in the top and bottom of the carton and lay it on its side. Plan areas of the inside for different textures - hard, soft, bristly, crinkly, smooth, bumpy, etc. Find many kinds of materials and cover the entire inside with them.
YOUR AIMS: To find many different kinds of textures. To become aware of the many textures around us. To design an interesting environment with textures.
CONNECTIONS: As you crawl through your texture environment, think of many adjectives to describe what you feel. Make a class bulletin board display of TEXTURE WORDS. Write a story using many of them. The world of packaging uses many kinds of materials. Find out how some of them are made. Many plastics are by-products of petroleum. Talk about how many of the materials we use can be recycled instead of adding to the tons of trash we make.

46. BOOKBINDING K - 6
YOUR PROBLEM: Make a sewn binding book about one color. Use one SIGNATURE (16 pages made from four folded sheets.)
YOUR MATERIALS: 4 sheets of 12 x 18 white paper for each student, 2 pieces of 9 x 12 cardboard for each student, 2 pieces of 12 x 18 colored paper for each student
cotton fabric 16 x 24 for each student, sewing needles and white buttonhole thread, scissors, glue.
PROCEDURE: Fold the four sheets of paper and number the pages 1 to 16 with pencil. Plan the contents and the title of your book, allowing page 1 for title, page 2 blank, page 16 blank. Decide on the words and the designs for each page. SUGGESTION: Choose a color you like. Find magazine swatches of many varieties of it or mix many with paint. Think of many things that are those shades of your color - e.g. pink, red-orange, maroon, red-violet, for RED. Write a poem or a short story about each one. Plan one for each page of your book. Complete the designing of all the pages of your book before sewing. To sew, assemble the four sheets and place the colored end sheet on the outside. Thread about 24" of thread on the needle. Bring the needle through the sheets at the center from the outside of the signature. From the inside center, go up to 1" from the upper edge. Bring the needle through to the back. Go back through the center hole and bring the needle out again 1" from the bottom edge. Tie the ends of the string at the center back. Make the cover by placing the two pieces of cardboard on the fabric, allowing about 1/4" between them. Cut the corners of the fabric, as in the diagram. Bring the edges over and glue neatly on the inside, starting with the corners. Glue the end sheet to each side of the inside cover.



Lessons:

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Subtheme B: **PACKAGES PROTECT**

47. PERCEPTUAL DRAWING K - 3
YOUR PROBLEM: Animals have PROTECTIVE COLORATION. This means that their colors and stripes or spots hide them in the jungle or tall grass. Draw an animal and hide it in its surroundings. Think of many animals that you might draw - a porcupine, a tiger, leopard, deer, giraffe, wolf, snake, rabbit.
YOUR MATERIALS: 12 x 18 paper, crayons or oil pastels.
YOUR AIMS: To study pictures of animals and insects and to draw yours large enough to almost fill your paper. To plan jungle shapes - trees, flowers, foliage, tall grass - that can blend in with your creature's stripes or spots or color so that you hide it.
CONNECTIONS: Look at Oscar Kokoschka's "Mandrille" in the audiovisual. Study the photos of animals and insects. Could you hide a polar bear?

MORE IDEAS

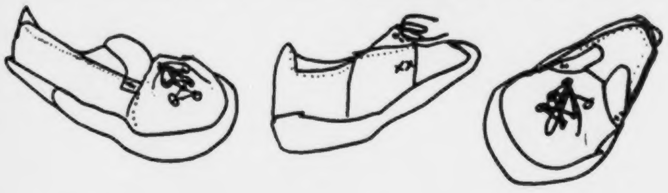
48. PERCEPTUAL Study the pattern of the butterfly wings with spots that look like eyes. Draw a butterfly (make its wings BILATERALLY SYMMETRICAL) on colored construction paper. Use pencil first and then go over all of your lines with your glue dispenser. When the glue lines are dry, use colored chalk to fill in all the shapes.

49. PERCEPTUAL Draw a bird's nest in a tree. Look at the many kinds of nests that different birds build. Draw eggs or baby birds in your nest.

50. PERCEPTUAL Draw your own face protected by a ski mask.

51. PERCEPTUAL Shells protect the fish that live in them. Collect many shells, look at their beautiful patterns, and draw them.

52. PERCEPTUAL Shoes are designed to protect our feet. Draw your own shoe. Study all the lines of it to see how it is made. Let your eye "crawl along" each edge as you draw.



53. FIGURE DRAWING 4 - 6
YOUR PROBLEM: Draw a figure from a posed model. Dress your figure in the armor of a Knight. Study the way the armor is layered so the knight can move. Then find grids and textures in the classroom and color sections of your armor by rubbing over them.
YOUR MATERIALS: crayons (silver if you have one), 12 x 18 paper, photographs of knights in armor.
YOUR AIMS: To DRAW WITH YOUR EYES to get the shape of the model. To draw large, so that the figure fills your paper. To design the armor to protect and allow the knight to move. To figure out the TEXTURES that will look best. To fill in the background with a castle and other MEDIEVAL scenery.
CONNECTIONS: Why did knights wear this kind of protection? Would it help soldiers today? Compare the knight's armor to the shell of the armadillo. Nature has given this little animal a "suit of armor."

MORE IDEAS

54. PERCEPTUAL Draw an X-Ray view of your purse, your school bag or your lunch box. Draw the outside shape and then the objects that are inside it.

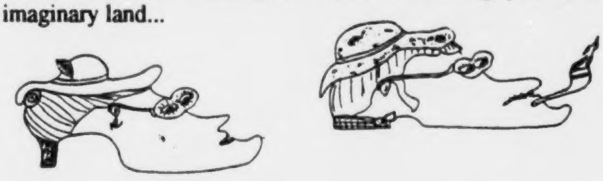
55. FIGURE Look at the photograph of the Alwin Nikolai dancers in the film strip. They are dancing in the light of a slide projected on them. The black and orange stripes of the slide seem to "slice" their bodies. Draw from posed models to get several figures on your paper. Then use oil pastels to color them in pattern that will disguise their bodies. Paint over your heavy oil pastel lines and shapes with watercolor for an exciting RESIST effect. The watercolor will roll right off the oil shapes.

56. FIGURE Do the same thing by cutting figures from posed models. Cut directly into a sheet of 9 x 12 paper. Make the figure as tall as your paper. Keep your eyes on the model so you can get many details. Start at one foot and cut up one side, around the head and down the other side. DO NOT DRAW FIRST. TRUST YOUR EYES. Then slice your figure into many sections and glue them on another sheet of paper, allowing spaces between the sections.

57. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Design a pair of boots for yourself. Cut them out of construction paper and then make patterns on them with oil pastels.
YOUR MATERIALS: 12 x 18 construction paper - one piece for background, one for boots, scissors, glue, oil pastels.
YOUR AIMS: To cut the shapes of two boots that you would like to wear. To plan a pattern of lines and shapes that will make the boots wonderful. To arrange the boots on your paper in a pleasing design and glue neatly.
CONNECTIONS: Look carefully at boot shapes. Most boots are plain. Make yours exciting.

MORE IDEAS:

58. Design shoes for many different purposes - shoes for flying, shoes for walking on water, for taking you to an imaginary land...



59. FIGURE Cut out a figure from a posed model. Trace it many times on a 12 x 18 sheet of paper, letting the tracings overlap. Then color each section with a different color so that you hide the shapes of the figures. Use only three colors. Work with one color, filling in many shapes. Then work with a second color and then a third.

60. Use an overhead projector to make a jungle environment. Cut shapes from colored cellophane and from paper (the paper will look black in the projection.) Work in partners. Arrange your shapes in a clear acetate page protector. Cut many shapes and let colors overlap to make new colors. Try your design on the overhead and decide whether you need more, whether some shapes should be moved or changed. When all the designs are complete, try moving like animals in the projection.

61. DESIGN 4 - 6
YOUR PROBLEM: Do a CAMOUFLAGE design of a garden. Start by cutting out six small shapes from a magazine. Glue them anywhere on your paper. Then draw large leaf and flower forms around them, trying to hide them as if they were insects. Match colors to help hide the shapes.
YOUR MATERIALS: 12 x 18 paper, magazines with color photographs - food, home, etc., scissors, glue, crayons or oil pastels.
YOUR AIMS: To invent large leaf and flower forms. To blend colors to hide the shapes glued on your paper. To fill your paper with color and form.
CONNECTIONS: Insects and butterflies hide in a garden in this same way. Their shapes and colors blend in with the foliage. Find pictures in science books and encyclopedias of insects with PROTECTIVE COLORATION.

MORE IDEAS

62. Look at the patterns of shells. Use cut paper to make a shell shape. Then cut the shape into sections and glue each piece in place to make the patterns on the shells.

63. Or cut the shell shapes, glue them on your paper, and then draw on them with crayon to make the patterns.

64. Look for many forms that use the overlapping shapes of the armor for protection. The shingles on a roof, the feathers on a bird, the sections of a pine cone are some. Use cut paper to design one of these. Cut each piece and glue them on in layers.

65. Design a mask for a special purpose. Look in the film strip frame 37 at masks for surgery and for football. Think of other needs and design your own. Cut it from construction paper so it can be worn.

66. Design a box for a special piece of jewelry. Draw the jewelry and design the box around it.

67. PAINTING K - 3

YOUR PROBLEM: Fire fighters are "packaged" to protect themselves as they protect us. Paint a picture showing them with their fire engine putting out a fire.
YOUR MATERIALS: 18 x 24 paper, tempera paint - RED, YELLOW, BLUE, WHITE and BLACK, brushes, cups for water, newspaper, pails for cleanup.
YOUR AIMS: To imagine a scene of a fire in your mind. Think of all the details - the action of the fire truck rushing to the scene, the building on fire, the hose, the ladder, the fire fighters. To fill your paper, painting forms large.
CONNECTIONS: Talk about how fires start and how you could escape from one. Visit a fire station or ask your nearby firefighters to bring a truck to your school. Invite them to tell you about fires and about safety.

MORE IDEAS

68. Paint butterflies in a garden. Fill your picture with color so the butterfly blends in with the flowers.

69. Draw yourselves in your raincoats. Use heavy oil pastel or crayon to color the raincoats. Then use watercolor as RESIST. To paint over your figures, letting it look like heavy rain falling. Add trees, houses, whatever you need to complete your COMPOSITION.

70. Paint an astronaut floating in outer space or walking on the moon.

71. Hide many birds in a tree. Paint them first. Then paint the branches of the tree and the leaves. Let the leaves overlap the birds, so they are hidden in the tree.

72. Paint your pet (or one you would like to have) and give it a special protected place to be - a house or something else that would protect it. If your pet is a fish, paint it in a beautiful fish tank. If it is a bird, make a cage that would let it fly around.

73. PAINTING 4 - 6

YOUR PROBLEM: Find out about the different climate zones in the world. Plan a mural that will show all of them. Find out about the kinds of plants that can grow in each, the animals that live in them. Show how the animals are protected in their environment.
YOUR MATERIALS: 36" x 20 feet of mural paper, chalks to draw , 18 x 24 newsprint to sketch ideas, tempera or acrylic paints, brushes, cups for water, newspapers, pails.
PROCEDURE: Find the information you need in your science book or in the library. Divide the class into teams to plan each section of the mural. Do many planning sketches and work together to decide how your section of the mural will be done. Select a committee - one from each group - to plan the division of the mural space. It could be diagonal lines, large free shapes. Work together to get YOUR idea. Draw on the mural paper with chalk, just outlining forms. Take turns painting, with no more than two students on each section at one time.
YOUR AIMS: To learn to work together to plan. To make your shapes large - a mural should be seen from a distance. To mix colors that belong in each climate zone.
CONNECTIONS: Learn more in your geography and science about WHY there are climate zones.

74. Invent your own climate zone in an imaginary land. Fill it with growing things (they may not look like trees and flowers) and with animals and people. Think about color - the growing things might not be green. Use 18 x 24 paper and fill it with an exciting new place.

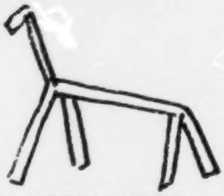
75. SCULPTURE K - 3

YOUR PROBLEM: Make an animal out of clay or modeling dough. Think about how the animal's SHAPE protects it - the heavy rhinoceros with one horn on its nose, the elephant with long sharp tusks. A camel is protected from the desert heat by being able to store water in its hump.
YOUR MATERIALS: self-hardening clay (or natural clay if you have a kiln), modeling dough (1 cup salt + 1 cup flour + 1 tsp. powdered alum per student) Mix with water to a firm modeling consistency, popsicle sticks, toothpicks, pencils for tools, newspaper, plastic wrap to keep material moist while working.
PROCEDURE: Protect desks with newspaper. Students should wear smocks. Roll a ball of clay into a firm mass. Begin squeezing and pinching to shape legs, head, etc. To add pieces, wet the surface and scratch lines in both ends. Press together firmly. Use tools to add surface textures - hair, porcupine quills, etc.
YOUR AIMS: To see the shape of your animal from all sides as you model it. Turn it to make it interesting from all views. To work with the clay carefully, pressing it firmly to keep all parts together. To figure out how to give your animal the kind of skin or fur that it needs.
CONNECTIONS: Sculpture should be seen from all sides. Look at many examples of sculpture. Turn them around and see how they look from all angles. Learn more about the protective shapes of animals - the kinds of claws or feet that protect them or help them find food, their horns, tusks, teeth. Find out how their SENSES help them - especially smell.

MORE IDEAS

76. Try making animals out of other materials - wire, aluminum foil squeezed and shaped, wood scraps, boxes.

77. Draw a large animal form, cut two, paint the outside of each, glue the edges and stuff with paper.



78. SCULPTURE 4 - 6

YOUR PROBLEM: Work in teams to make VERY LARGE animals out of PAPER MACHE.

YOUR MATERIALS: For the ARMATURE: lengths of lumber (1 x 2 or 2 x 4), hammer, nails, saw OR chicken wire and wire snips OR many cardboard boxes, cardboard mailing tubes, tape, utility knives, newspaper, masking tape, string, scissors, non-toxic wallpaper paste (mixed by teacher), acrylic or tempera paint, brushes, assorted materials to finish surfaces.

PROCEDURE: Plan the shape of your team's animal. Make many sketches. Shape an ARMATURE (this is like a skeleton that holds it firm.) Use any of the above materials. Begin crumpling newspaper and taping or tying it on to get the thickness you want. Fill out all parts before beginning the pasting. Tear 6" strips of newspaper (newspaper tears in only one direction) and begin dipping each one in paste, squeeze out excess and wrap around the shape. At least 3 layers are needed to make it dry hard. Allow to dry THOROUGHLY before painting or adding materials to finish.

YOUR AIMS: To solve the construction problems by THINKING TOGETHER. To work with care to shape the animal and to apply the pasted layers. To use your power to THINK NEW to invent a way to finish your animal.

CONNECTIONS: Learn more about the protective shapes of animals - the kinds of claws or feet that protect them or help them find food, their horns, tusks, teeth. Find out how their SENSES help them.

MORE IDEAS:

79. Make a shoe out of construction paper. Study the pieces that are needed for your own shoe. Cut a sole and attach the sides. Glue edges - or sew them together. Does your shoe need laces?

80. PRINTMAKING K - 3

YOUR PROBLEM: Cut animal shapes out of cardboard or oak tag. Place them under your paper and rub over with crayon. Then add crayon lines to CAMOUFLAGE them in a forest.

YOUR MATERIALS: 12 x 18 paper, oak tag (old file folders) or tablet cardboard, scissors, crayons (peeled to use the sides) OR chalks.

YOUR AIMS: To cut interesting animal shapes. To make many rubbings of them on your paper, arranging them in a good COMPOSITION. To add crayon or chalk details of forest that will CAMOUFLAGE them.

CONNECTIONS: Learn about CAMOUFLAGE in science books.

81. PRINTMAKING 4 - 6

YOUR PROBLEM: Make a long drawing of a knight in armor on cardboard. Cut it into sections of the armor, cover each section with crinkled aluminum foil, and assemble on a large piece of cardboard. Place other paper over it and do rubbings of it.

YOUR MATERIALS: chipboard or tablet cardboard, aluminum foil, masking tape, glue, 18" x 12" paper for rubbing, crayons or graphite.

PROCEDURE: Draw the shape of the knight, outlining each section of the armor. Cut out each and spread crinkled and smoothed aluminum foil on the surface. Bring edges behind and fasten with tape. Glue in place on a larger piece of board. Place paper over it and make a rubbing.

YOUR AIMS: To see the CONNECTION between the TEXTURE of the aluminum foil and the metal armor. To work with materials with care, cutting, gluing, rubbing.

82. BOOKMAKING K - 6

YOUR PROBLEM: Why not think of a new shape for a book? Make a book that is shaped like a box. Write a story on the sides of it. Make a little sculpture of something in your story to put inside the box.

YOUR MATERIALS: 12 x 18 construction or other firm paper, ruler, scissors, glue, crayons or markers.

PROCEDURE: Measure and cut a shape like this. Make the sides 4" x 4" squares. Add on tabs for gluing. For K - 3, make a pattern to be traced. Write a story that has six sentences. Write the sentences on each side of the box, so that you will have to turn the box around to read it. Number each page so your readers will know which "page" comes next. Draw pictures to illustrate each sentence. Fold and assemble your box. Glue the edges. Make a surprise object to put inside your box - the character of your story or something else in it.

YOUR AIMS: To make a new kind of a book. To plan, write and illustrate a story, composing each page well. To construct your box with CRAFTSMANSHIP - measuring, cutting, gluing carefully.

CONNECTIONS: Take apart other boxes to see how they are designed. Think of other kinds of books - pop-up pages, scrolls, what else?

Lessons:

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Subtheme C: OUR CLOTHES PACKAGE US

83. FIGURE DRAWING K - 3

YOUR PROBLEM: Draw yourself in winter clothes or in party clothes. Fill in the background with the scene for each kind of dress. Draw figures from posed models. Think about actions that suit the winter clothes or party clothes.

YOUR MATERIALS: 12 x 18 drawing paper, crayons or oil pastels.

YOUR AIMS: To LOOK closely at your model and draw the GESTURE - just the outline of the action. Be sure to draw hands and feet. To fill in details of dress and face, hair, etc. To design clothes that you would like to wear. To complete the background with interesting details of the place you want to be.

CONNECTIONS: Collect catalogs from clothing stores. Look at the clothes; talk about the design, the color, the purpose of them - sports, dress-up, winter protection, etc.

MORE IDEAS

84. FIGURE Design fantastic Halloween costumes for yourself and for your friends. On 18 x 24 black paper, do a mysterious picture of a Halloween party. Use colored chalk.

85. PERCEPTUAL Shoes come in many shapes and serve many purposes. Bring many kinds of shoes to school and draw each one, looking for every detail. Make a COMPOSITION of several of them on a 12 x 18 paper.

86. FIGURE Do a future self portrait. What do you want to be when you grow up. Think about how you will look, what you will be wearing, where you will be?

87. FIGURE Cut a figure from a posed model. Draw details on it to make it a paper doll, boy or girl. Design clothes for it.

88. IMAGINATIVE On 12 x 18 or 18 x 24 paper, draw a face in the lower half. Then draw a marvelous hat to fill the upper half of the paper. Use oil pastels and press hard to get rich color.

89. FIGURE DRAWING 4 - 6
YOUR PROBLEM: Your environment becomes a PACKAGE for you. How do you dress when you are in a gym, at the beach, at a carnival, at school? Draw yourself in any environment you choose. Have a partner pose for you in the action you want. Complete the figure by adding the kind of clothes that you need in such an environment. Complete the background.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, crayons, oil pastels, or chalks.
YOUR AIMS: To package yourself in clothes that fit your environment. To picture yourself in a ACTION that suits the scene. To fill the entire space with the shapes of the environment. To use colors that express the environment and the feelings you have about being there.
CONNECTIONS: Use Encyclopedias and National Geographic magazines to find unusual environments and the clothes worn in them.

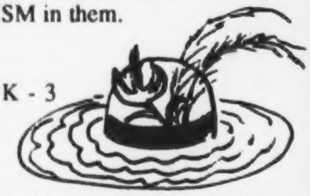
MORE IDEAS

90. FIGURE Draw yourself in clothes that are YOU. Clothes tell a lot about people. Are you easy going, sporty, feminine, very neat? Draw yourself large on 12 x 18 paper and cut out the figure when you finish. Mount all the class figures on a piece of mural paper and cut out letters for a title like THE REAL US.

91. FIGURE Do figure drawing to show POSTURE. Plan a display of poses showing good and bad posture. Learn about the importance of posture in science. Bring your pictures to the K - 3 grades and tell them about it.

92. FIGURE Pose for each other to draw characters from your history book. Research to find out how they dressed. Make your costumes accurate. Write a biography of your character and combine all the drawings and writings into a class book.

93. FIGURE Bring in ethnic costumes and pose for the class. Look for the many beautiful design details of these costumes. Find out the SYMBOLISM in them.



94. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Design a wonderful hat for yourself or for your mother.
YOUR MATERIALS: 18 x 24 colored railroad board or corrugated paper, assorted pieces of construction paper, scissors, glue, masking tape, stapler, ribbon, feathers, artificial flowers, other materials for decoration, strips of railroad board for crowns.
YOUR AIMS: To plan and cut an interesting shape for your hat. Use the railroad board for a brim. Cut a hole in the center just large enough for your head. Bend the railroad board strip to make a crown. Attach it with masking tape. To work with CRAFTSMANSHIP to attach parts. To decorate your hat with inventiveness.
CONNECTIONS: Bring in ads for hats and pictures of wonderful hats. People who lived many years ago wore much fancier hats. Look in a Sears Roebuck 1902 catalog to see some of them.

MORE IDEAS

95. FIGURE Design a uniform for your favorite team. Draw a large figure from a posed model. Then add the uniform. Plan color and shape.

96. Make a **COLLAGE** of figures cut from clothes catalogs. Use construction paper or crayons to give them a background that suits their dress.

97. Design clothes for your favorite doll. Bring the doll to school and draw it. Plan a costume for it.

98. Design shoes for special purposes - for climbing a mountain, for dancing, for taking a trip on a flying carpet...Think of some wonderful purposes for your shoes. Draw them very large on 12 x 18 paper, so you can design many patterns in them.

99. Make a **COLLAGE** that mixes up people and their clothes. Cut out heads and bodies and combine them into a funny collage - a baby head on a man's suit, etc.

100. DESIGN - COLOR THEORY 4 - 6
YOUR PROBLEM: You are a fashion designer. Plan COLOR SCHEMES for clothes for special purposes.
YOUR MATERIALS: magazines for color swatches, scissors, glue, 12 x 18 paper, tempera paint to mix new colors.

PROCEDURE: Learn about COLOR SCHEMES: COMPLEMENTARY (opposite on color wheel) RED + GREEN, BLUE + ORANGE, YELLOW + PURPLE.
ANALOGOUS (close to each other on the color wheel) RED + ORANGE + YELLOW, or GREEN + BLUE + PURPLE.
TRIAD (they form a triangle on the color wheel)
RED + YELLOW + BLUE
MONOCHROMATIC (one color with light and dark tones)
Look for varieties of these colors - TAN is the same as YELLOW but it is dulled. BROWNS are NEUTRAL - they can go with any colors. Cut swatches from magazines and combine four or five to make a color scheme. Decide what it is for - a winter outfit, summer sports outfit, etc. Mount them on paper and label them.
YOUR AIMS: To learn how to recognize kinds of color schemes. To learn how to plan your own clothes combinations. To make a pleasing arrangement of color swatches. If you were a fashion designer, you would have to show your color schemes to customers.
CONNECTIONS: Cut out pictures from fashion magazines and decide what color scheme is used in the outfits.

MORE IDEAS

101. FIGURE Design a department store window display of clothes. Have MANNEQUINS and other objects to make them look attractive. Look at window displays to see the kinds of objects that are placed with the mannequins.

102. Draw several shapes of faces - oval, square, round - and design hair styles for boys and for girls that suit the shape of the faces. Draw features too. HINT: Measure with a ruler to see where your eyes are on your face. They are in the MIDDLE!

103. PAINTING K - 3
YOUR PROBLEM: Bring your favorite dolls to school and paint a picture of them. Make them very large. (Boys might want to bring their favorite truck or other toy.)
YOUR MATERIALS: 18 x 24 paper, tempera paint, cups for water, brushes, newspaper.
YOUR AIMS: To LOOK CAREFULLY at your dolls and draw them large enough to fill your paper. SUGGESTION: Draw lightly with pencil first. Then go over all of your lines with ONE COLOR - white or another color. Then fill in all the sections with bright colors. To fill all of your paper with color and pattern. To mix new colors that you like.
CONNECTIONS: Find out what kind of toys children had at other times in history. Do you know what a CORN HUSK DOLL is? Find out about the KACHINA dolls of the American Indians. Bring a display of dolls from other countries to school.

MORE IDEAS

104. Paint circus clowns. Make them large. Paint their faces white and decorate them. Give them wonderful wigs and hats and clothes.

105. Bring fabrics with floral prints and bright patterns to school. Design your own, using tempera paint on 18 x 24 paper.

106. PAINTING - 4 - 6
YOUR PROBLEM: Look at paintings by Henri Matisse. He loved to paint women dressed in bright patterned clothes. Dress a student in a long dress, a big hat, a shawl. Set up a vase with big artificial flowers next to her, and do a painting with bright colors and patterns.
YOUR MATERIALS: 18 X 24 paper, tempera or acrylic paint, cups for water, brushes, newspaper.
YOUR AIMS: To fill your paper with shapes from the model and the flowers. To place colors next to each other so that they make a beautiful pattern. HINT: After your whole picture is drawn with pencil, start with one color and place it in several sections. Then use another color. Limit your painting to 3 or 4 bright colors. To add patterns - lines, dots, etc. on the areas of color in the dress and in the background.
CONNECTIONS: Find out more about Henri Matisse. He was a 20th century painter who used such bright colors that critics called him a "Fauve". This is a French word meaning "wild beast". But Matisse said that he wanted his paintings to be like a "comfortable armchair." Enjoy his colors.

MORE IDEAS

107. COLOR THEORY Make a CLOTHES COLOR WHEEL. Cut pictures of clothes you would like to wear from catalogs. Find a kind of RED, ORANGE, YELLOW, GREEN, BLUE and PURPLE that YOU would like. It can be light or dulled or dark as well as bright. It might be RED-ORANGE or RED-VIOLET. Arrange them in a color wheel and tell the class about your choices. Then try to mix colors that match your pictures using tempera paint.

108. Learn in your history book or in an encyclopedia about SUMPTUARY LAWS of the Middle Ages. These laws told each CLASS of people - peasants, lords, kings, craftsmen, etc. - what colors they could wear. Kings wore crimson and purple. Peasants wore brown. The word "sumptuous" comes from that. Find out what it means.

109. Mix colors you would like for your own room. Draw your room and paint the walls. Think about rug or floor color, drapes, bedspread, etc.

110. SCULPTURE K - 3
YOUR PROBLEM: Use brown or white craft paper to make clothes. Cut out shapes that you can wear and decorate them.
YOUR MATERIALS: 36" kraft paper, scissors, stapler, glue, crayons or tempera paint.
PROCEDURE: Measure about 6 feet of paper for each student. Fold in half to make front and back. Then fold in

half again to make the sides the same. Cut to make sleeve and sides. SUGGESTION: This can be done very well be matching an upper grade one on one with the K - 3 students. Let the little ones decide what it should be, and the older student can just help. Draw details - buttons, collar, belt, designs, etc. Put on and staple to attach sides.
YOUR AIMS: To learn how clothes are made. Study the way your own are sewn together. To make a beautiful paper dress or suit. To learn how to fold in half and make equal sides.
CONNECTIONS: If your mother sews, ask her to come to class with a dress she is making and show the students all the pieces and how they go together.

MORE IDEAS

111. Make a PAPER MACHE head by layering strips of paper and wallpaper paste on a balloon. Build up at least three layers, smoothing edges as you apply the strips. Allow to dry completely and then paint it as a face. Add hair made from yarn and paint features. Set up each desk with a section of newspaper and a dish of mixed paste. Tear one strip at a time a dip it in the paste, running it through your fingers to get excess off. Lay it on the balloon. Lay the next one half over it and keep "bandaging" the balloon until it is covered three times.

112. SCULPTURE 4 - 6
YOUR PROBLEM: Construct a wire and PAPER MACHE figure of yourself and make paper clothes for it.
YOUR MATERIALS: aluminum clothes line wire or stove-pipe wire, wire snips, newspaper, non-toxic wallpaper paste MIXED BY TEACHER, construction paper or other materials to make clothes.
PROCEDURE: Start with a 24" strip of wire and a 10" strip. Bend the 24" strip in half and form a head at the center. Twist the 10" strip under the head to form two arms. Twist again to form body and legs. Bend to make feet. Shape the ARMATURE in a gesture that suits you. Begin building up thickness on the wire ARMATURE (like a skeleton) by wrapping parts with paper mache. Dip one strip at a time in paste and place it on the figure, overlapping strips to make a solid and smooth surface. When the figure is finished and dry, it can be painted. Make clothes for your figure.
YOUR AIMS: To work with care to form the figure and to apply the paper mache. To paint the figure to be yourself. To figure out materials and ways to make clothes. Look for lace, strips of other materials.
CONNECTIONS: Look at figure sculptures in bronze and other materials. Find out how they were either modeled or cast.

MORE IDEAS

113. During the 18th century, women wore immense wigs - sometimes three feet high. They were called BAG WIGS and were made of hair and everything imaginable in them for decoration - even bird nests.
Start with a brown supermarket bag. Fit it to your head and staple. Then begin decorating it with construction paper and everything you can find. Have a Revolutionary War party dressed in your BAG WIGS. (The men wore wigs too, but not such big ones.)

114. FIBERS K - 3
YOUR PROBLEM: Paint on a tee shirt to make something you can wear.
YOUR MATERIALS: tee shirts, water base fabric paint, brushes, cups for water, electric iron, kraft paper, newspaper.
PROCEDURE: Put a layer of newspaper inside the tee shirt to keep the paint from going through. Plan a design on paper first. Then paint it on the front or back of the tee shirt. Allow to dry and iron it under a piece of kraft paper.

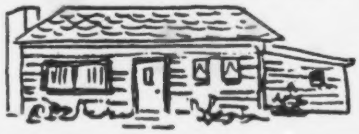
115. FIBERS 4 - 6
YOUR PROBLEM: Do a TIE DYE on a tee shirt or on fabric.
YOUR MATERIALS: cotton tee shirt or piece of cotton fabric (old sheet) non-toxic or natural dye, plastic pail, water, rubber gloves, smocks, newspaper, 2 foot long stick for stirring, strong twine, scissors.
PROCEDURE: Plan a design with circular or linear patterns. Make a circular design be pulling the center of the circle and tying string tightly around it. Make it larger by tying it several times, leaving spaces between. To make a linear pattern, fold the fabric in small accordion folds and tie around it. When the pattern is all tied, dip the fabric in a pail of dye and stir for about 10 minutes. Remove, squeeze out excess dye, and carry it in newspaper to a sink. Rinse in cold water to get excess dye out. Dry.
YOUR AIMS: To make a beautiful article of clothing for yourself or a friend. K - 3: To learn how to do fabric painting. 4 - 6: To learn the process of tie-dye.
CONNECTIONS: Tee shirts with designs are very popular today. Look at the designs and decide which are good and which are not.

Lessons:

****

Subtheme D: BUILDINGS ARE PACKAGES FOR LIVING

116. PERCEPTUAL DRAWING K - 3
YOUR PROBLEM: Draw the FACADE (the front) of your home and mount all drawings to make a neighborhood of all the class homes.
YOUR MATERIALS: 12 x 18 paper, pencils, crayons or markers.
YOUR AIMS: To LOOK at the details of your house - the windows and frames around them, the door, the porch, steps, roof, chimney, every detail. To show the wood or bricks of the walls of your house.



CONNECTIONS: Compare the drawings of the class houses. Look at many buildings on your block to see differences in the way they are designed.

117. PERCEPTUAL - SPACE Draw your own room. Show all the furniture in it and the things you have around.

118. PERCEPTUAL Take a walk around your block and draw something that you never noticed before.

119. IMAGINATIVE Draw a house for many people - an apartment building. Think about how you get to the top floors, how many apartments are on a floor.

120. PERCEPTUAL Go to the zoo and draw the kinds of homes that each animal has. Some might be in cages. Would you like to live in a cage?

121. PERCEPTUAL If you MAKE CONNECTIONS, everything is a "house" for something. A book is a house for words and ideas, a glove is a house for a hand, and jars are houses for jam. Make a bulletin board of all the kinds of "houses" you can think of.

122. FIGURE Have you ever watched carpenters and other workers building a house? Draw a picture of them working. Pose for each other doing the things that these builders do - lifting boards and steel beams, hammering, drilling, painting....

123. PERSPECTIVE DRAWING 4 - 6
YOUR PROBLEM: Draw your room or the outside of your house in PERSPECTIVE.
YOUR MATERIALS: 18 X 24 paper, pencils, felt markers, rulers.
PROCEDURE: PERSPECTIVE is a mathematical way of showing objects in space. Start by making a VIEWER. Cut a 1" x 1 1/2" rectangle in the center of a 3 x 5 card. Look through it with only one eye, holding the card about 2" from your eye. You will be able to see lines that are moving AWAY from you seeming to be slanted. VERTICAL LINES ARE ALWAYS VERTICAL. Look through your viewer and begin to draw one part of the room or building. Draw as many details as you can see.
YOUR AIMS: To draw carefully - TRUST YOUR EYES. To look for details, frames around windows and doors, etc.
CONNECTIONS: Find a photograph of a room or building in a magazine. Use your ruler and a marker pen and trace over the lines that slant back in perspective.

MORE IDEAS

124. Learn about many STYLES of ARCHITECTURE - VICTORIAN, CLASSIC, BUNGALOW, SALT BOX, etc. Plan a display of drawings and written descriptions of architecture.

125. DESIGN K - 3
YOUR PROBLEM: Design a building that is shaped like a vegetable. Figure out how it will work. Plan door, windows, roof, etc.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, pencils, crayons, markers.
YOUR AIMS: To use your IMAGINATION to see the CONNECTION in the shape of a vegetable and the shape of a building. To decide what your building will be - a house (Remember Peter, Peter, Pumpkin Eater), a restaurant. To draw as large as you can on your paper. To add trees and bushes (maybe they are vegetables too.)
CONNECTIONS: Think of other fairy tales, nursery rhymes and stories that make new kinds of buildings. Read The Phantom Toll Booth, by Norton Juster. This is a wonderful story about imaginary lands where everything is numbers in Digitopolis and words in Dictionopolis.

MORE IDEAS

126. Design a house on wheels - a trailer that you could travel in. Show what it looks like inside. What do you need in it to sleep, eat, etc.

127. Design a store just for children. What kinds of products would it sell? Plan the shelves and the displays.

128. Children have many kinds of houses - tree houses, cardboard box houses, under-the-table houses, snow houses, tents. What else? Design a special house for yourself. Read A House Is a House for Me by Mary Ann Hoberman (Viking Press, NY 1978)

129. Design a little house that you could carry around with you -somewhere that you could go when you get tired or when you would like to just relax and read.

130. Design a house for your pet or for another animal or bird. Think about how that animal likes to move. Make it as large as you want and put in things the animal would like to eat or play with.

131. DESIGN - MATH RELATED 4 - 6
YOUR PROBLEM: Design a fast foods restaurant that will serve healthy food. Give it a name. Design the FACADE (the front). Then do a SCALE DRAWING of the inside. This means that you will show exactly how large your restaurant will be. Measure 1/4" to equal 1 foot - 1" will show 4 feet. Draw tables, booths, counter, cooking area in scale. Then design a menu for your restaurant.
YOUR MATERIALS: 1/4" graph paper for scale drawing, pencils, rulers, erasers, 12 x 18 paper for facade, 12 x 18 paper for menu, crayons, markers, water colors for facade and menu
YOUR AIMS: To use your imagination to get an exciting idea. Work with a partner. To use careful mathematics to show the size of your restaurant in SCALE. To draw the FACADE in detail, making it a place where customers would like to eat. To write an interesting menu and use good lettering to design it.
CONNECTIONS: Study the design of fast food franchises and small specialty restaurants. Collect menus and bring them to class.

MORE IDEAS

132. LETTERS Design a travel poster for an imaginary land. Show its architecture in your design. Cut your letters from construction paper and arrange them on the poster. Write a paragraph to "sell" your trip.

133. MATH RELATED Redesign your classroom. Draw it in scale and put in the kind of furniture you think would be good for learning.

134. MATH RELATED Redesign you own room. Measure its length and width and all the furniture. Draw it in scale and show all the furniture in the right size.

135. Design a house for a special climate. Show by the background what that climate is.

136. PAINTING K - 3
YOUR PROBLEM: Paint a picture of a fairy tale house - the gingerbread house, the pumpkin house, a castle.
YOUR MATERIALS: 18 x 24 paper, tempera paint, brushes, cups for water, newspaper, light colored chalk.
PROCEDURE: Talk about fairy tale houses and think up a list of many of them and the people who lived in them. Choose one. Draw the house and the surroundings with light chalk, making it large enough to fill your paper with interesting forms. Draw the people in front of the house. Use one color of paint at a time and paint several parts with that color. Then clean your brush and mix another color.
YOUR AIMS: To imagine what the fairy tale house would look like and draw your mind's picture. To BALANCE the colors in your painting by repeating colors in several places. To mix colors that tell something about this imaginary place - pink instead of red, or a dark, mysterious color. To fill your painting with interesting color and form.
CONNECTIONS: Look at the illustrations in many children's books. Enjoy the imaginary forms in Maurice Sendak's Where the Wild Things Are.

MORE IDEAS

137. On an 18 x 24 paper, use chalk to invent a fantastic house. Start with a door, and keep drawing details until you get to the roof and the chimney. Use rounded forms like ARCHES and DOMES. Invent fantasy trees for its yard. Paint it in the same way as the lesson above, using one color at a time and painting several shapes.

138. PAINTING 4 - 6
YOUR PROBLEM: Work together to plan and paint a neighborhood mural.
YOUR MATERIALS: 36" x 20 foot mural paper, tempera or acrylic paints, light chalk for drawing, brushes, cups for water, newspaper.
PROCEDURE: Draw houses in your neighborhood by looking at them to get all the details. Bring your sketches to class and plan the placement and size of them in the mural. Draw streets, trees, cars, children playing, etc. Plan colors of houses together, to make an interesting balance of color. Paint background shapes first. Then paint houses, people, cars.
YOUR AIMS: To learn to share ideas and listen to each other. To draw the houses you choose, finding all the interesting details. To organize all the sketches into a complete composition. To mix good colors for background, house colors, trees. Try to mix several shades of green for grass, leaves of trees, bushes, etc.
CONNECTIONS: Think about some other possibilities - paint your neighborhood in the rain, in winter or fall, at sunrise. Figure out colors, shadows, atmosphere. Look at paintings by Claude Monet. He was an IMPRESSIONIST painter. He looked for fog, the color of sunrise, the way things looked in different atmospheres.

MORE IDEAS

139. Mix new colors for your room. Find paint swatches in the paint store and try to mix the same tones. Do a painting of your room showing the new colors. Think about bedspread, curtains, etc. to match or contrast with the walls.

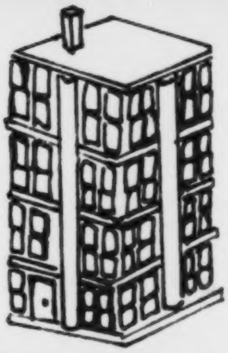
140. SCULPTURE K - 3
YOUR PROBLEM: Use a large cardboard carton to design a model of a house you would like to live in. Work with a partner.
YOUR MATERIALS: cardboard boxes - try a furniture or appliance store, construction paper, scissors, glue, masking tape, X-ACTO knife for the teacher, rulers, markers, crayons, paint.
PROCEDURE: Open the top of the box and figure out a way to make a slant roof if you want one. Plan doors - front and back, windows, window boxes. Draw all parts and then paint or use construction paper cut to size to cover markings on the boxes.
YOUR AIMS: To learn about the parts and PROPORTIONS of a house. To work together with a partner to make a good design. To use your materials with CRAFTSMANSHIP, cutting, gluing and drawing carefully.
CONNECTIONS: Walk all around your house to see the way each side looks. Look for kitchen windows and living room windows. How many floors are there?

141. Design a playground that you would enjoy. Make a model of it in scale. Find materials that will work for your model - cardboard, balsa wood, hemp twine, chain, wire, egg cartons.

142. Design a medieval town. Read in your Social Studies about the homes and the way of life of people in the 13th and 14th centuries. Plan shingles for shops. List all the skills you need for your town and design shingles for them. Find out about the Guilds.

143. Design a modern two-level shopping center. Use large sheets of cardboard (ask at a furniture store) to shape the mall. Plan shops, make signs and shelves with products. Don't forget a restaurant, an escalator, an elevator. Make a sculpture for the center of the mall.

144. SCULPTURE 4 - 6
YOUR PROBLEM: Construct your own high rise out of hamburger containers. today's MODULAR buildings have rows of windows in different patterns of repeat - 4 rows of 3 windows, etc. Work in teams of 4 or 5 students to plan and construct your own high rise.



YOUR MATERIALS: many foam hamburger containers, carefully cleaned, foam egg cartons and produce trays
cardboard towel tubes, utility knives, scissors, paper punch, large sheets of cardboard or large cartons, glue, nails, wire, duct tape, masking tape, and whatever works to fasten parts.
PROCEDURE: Collect at least 40 hamburger cartons for each team. Start with sheets of corrugated paper or a large box to shape the walls. (These sheets could also become floors with tubes separating them. Arrange the open cartons either facing in or out on the four sides of the building as windows. Attach with wire by punching nail holes, glue or tape them in place. Design a roof (a pool?), door, entrance drive, etc.
YOUR AIMS: To solve the construction problems you find by using your power to THINK NEW. To design an interesting building. Think about rows of 2 windows across the side or down the side. To use good CRAFTSMANSHIP in completing your building.
CONNECTIONS: MODULAR architecture means designs made from repeated units. Learn about REINFORCED CONCRETE (this is concrete with steel rods cast in it) and ways to PRECAST modules of a building and then weld them together right into the structure. Find pictures of PRECAST buildings. Ask an architect to come and talk to your class about how buildings are designed and constructed.

145. PRINTMAKING K - 3

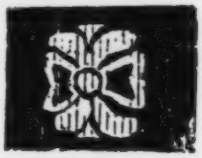
YOUR PROBLEM: Make a foam board print of a house for something - a bank for your pennies, a web for a spider, a nest for a bird.
YOUR MATERIALS: foam produce trays. Cut edges off to make about 4" x 6" rectangles, Ball point pens, tempera and stiff bristle brushes, cups for water, newspaper, OR water base block printing ink, brayers, palettes, newspapers.
PROCEDURE: Draw a design on the foam with much detail. Use the ball point pen to draw lines, to press dots. Use a comb and other hard tools to incise lines and patterns in the foam. Apply the tempera without adding water. Try to keep it out of the lines. Apply the block printing ink with the brayer. Squeeze about 2" of ink on the palette and roll the brayer in it to distribute ink all over the brayer. Apply it to the foam block. Work on newspaper at a table prepared for inking. Bring inked blocks to individual desks for printing. Set block on desk and carefully lay a sheet of bond paper over it. Press evenly and hard with the ball of the hand or with the back of a spoon. Pull the print off carefully and set aside to dry.
YOUR AIMS: To invent a kind of house for your block and to draw it with many interesting details. To apply ink carefully - not too much. To lay the paper on the block evenly, not moving it after it is placed.
CONNECTIONS: Make a class book of "Houses". Read A House Is a House for Me by Ann Hoberman (Viking Press, NY 1978).

MORE IDEAS

146. Use strips of corrugated box cardboard about 1" x 3" to print a house. Ink one edge in a plastic lid stamp pad (put a 2" square of foam rubber with a spoonful of tempera in it.) Keep inking the edge and pressing to make edges and lines of wood slats, windows, doors, roof. Work on 12 x 18 paper.

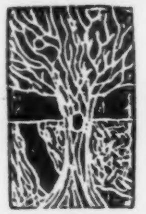
147. PRINTMAKING 4 - 6

YOUR PROBLEM: Make a corrugated box print. Plan a design of a tall building with rows of windows.
YOUR MATERIALS: corrugated boxes, stencil or utility knives, pencils, water base block printing ink, brayers, palettes, newspapers, bond paper for printing, or colored tissue paper.
PROCEDURE: Draw your design on a piece of double face corrugated board about 5" x 7". With a stencil or utility knife, cut the lines of your design. Cut only through the top layer. Then pull small sections away by lifting a corner of the top layer with your knife. This will leave the inner corrugated layer showing. Cut away several sections, balancing the solid top layer with the inner corrugated layer. When your design is ready, bring it to the inking table and apply an even layer of ink. Bring it back to your desk and lay the bond paper evenly on top of the inked block. Press firmly all over the paper. Pull the print carefully.
YOUR AIMS: To work carefully with a stencil or utility knife. To learn the process of printing from a block. To make and number an EDITION. This means a set of prints from one block. Number them by writing with pencil just under the lower left corner of the print. If you have made 4 prints, number them 1/4, 2/4, 3/4 and 4/4.
CONNECTIONS: Go to an art gallery and see prints that are numbered. What would 15/30 mean? Look for other kinds of block prints - woodblock, linoleum block, etching.



MORE IDEAS

148. Cut small rectangles of sponge and use them to print a brick house. Draw the house on 18 x 24 paper. Use cardboard edge to stamp lines for windows, doors, roof, etc. Then fill in all the brick wall with careful placement of bricks with your sponge. Re-ink as often as is necessary. Use a plastic lid with a small amount of tempera for inking. Think about the way bricks are placed in a wall - usually the rows are "stepped".



Lessons:

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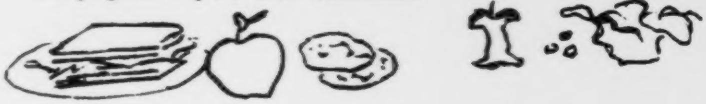
Subtheme E: PACKAGES CREATE TRASH

149. PERCEPTUAL DRAWING K - 3

YOUR PROBLEM: Draw your lunch - before and after.
YOUR MATERIALS: 12 x 18 paper, crayons.
YOUR AIMS: To SEE and to draw what you see. TRUST YOUR EYES. To make two drawings and compare the shapes in them. To think about what we do with trash.
CONNECTIONS: Talk about NUTRITION, about food wasted at lunch time, about careful disposal of waste. Plan a campaign to keep the lunch room clean.



150. PERCEPTUAL DRAWING 4 - 6

YOUR PROBLEM: Look at a heap of trash. Using a "finder" (a 3 x 5 card with a small rectangle cut out of it) locate an interesting section. Draw the lines of it across your paper and turn it into an imaginary landscape.
YOUR MATERIALS: 12 x 18 or 18 x 24 paper, crayons, chalks or charcoal.
YOUR AIMS: To look at the shapes in crumpled paper and other trash and see them as hills, roads, houses. To draw your lines from the left edge to the right edge of your paper. To use your imagination to transform your drawing into a landscape.
CONNECTIONS: Think about actual hills and valleys and mountains. They were formed ages ago as the earth buckled.

MORE IDEAS

151. IMAGINATIVE Plan a POLLUTION SOLUTION. Write about your ideas, draw a picture of it. Plan a campaign.

152. PERCEPTUAL Smash a soft drink can and draw it, making it as large as a 12 x 18 paper. Do the same with a piece of crumpled paper.

153. DESIGN - COLOR THEORY K - 3

YOUR PROBLEM: Make a color wheel from packages you find around your home. Look for the PRIMARY colors - RED, YELLOW, BLUE. Look for the SECONDARY colors - ORANGE, GREEN, PURPLE. Then look for the "in-between" or INTERMEDIATE colors -RED-ORANGE, YELLOW-GREEN, BLUE-GREEN, etc. Cut out small swatches of just the colors and arrange them in the order of a color wheel.
YOUR MATERIALS: 9 x 12 paper, scissors, glue, cartons - detergent, cereal, etc.
YOUR AIMS: To learn the colors of the color wheel. To cut and glue neatly to make a pleasing design.
CONNECTIONS: Talk about the colors that manufacturers use on their products. Bright red, yellow or blue on a box of detergent attracts you to the box on the supermarket shelf. Look at the SHAPES as well as the colors - the letter shapes are BOLD and large.

154. DESIGN 4 - 6

YOUR PROBLEM: Design a RECYCLE or POLLUTION poster. Think of a good motto and a way to illustrate it. Cut your letters out of construction paper - or out of scrap. Work with a partner.
YOUR MATERIALS: 18 x 24 railroad board, construction paper, candy wrappers, etc., scissors, glue, ruler, pencil.
YOUR AIMS: To design letter shapes that attract attention to your poster. To think of a motto that focuses on the problem. To COMPOSE the shapes in your poster well.
CONNECTIONS: Plan ways to use your posters around your school or in the neighborhood. Offer one to a store to put in the window.

155. SCULPTURE K - 3

YOUR PROBLEM: Make a TEXTURE BOX. Work in teams. Find a cardboard carton and cover the INSIDE of it with textured materials. Plan together to assign one kind of texture to each team - hard, soft, bristly, slick, rough, smooth, etc. Find many materials that fit your texture and arrange them on the inside walls. Cut a hand hole in one side and seal the cover. Decorate the outside of the box. Cut out letters for your texture word.
YOUR MATERIALS: cartons from the supermarket, utility knife for teacher to cut holes, scissors, glue, construction paper.
YOUR AIMS: To become aware of textures all around you. To learn many new texture words. To make an interesting INSIDE sculpture.
CONNECTIONS: Share your boxes. Take turns feeling inside the boxes and try to tell what you are feeling. Write poems about what each box feels like.

156. SCULPTURE 4 - 6

YOUR PROBLEM: Transform an egg carton. Cut it, bend it, reshape it. What can the rows of curved shapes be? Add other materials to complete your idea.
YOUR MATERIALS: egg cartons, wire, yarn, paint, scissors, glue.
YOUR AIMS: To use your IMAGINATION. Could the shapes be eyes, corn rows, windows? Could you make a garbage truck? To cut and add materials to carry out your idea.
CONNECTIONS: Look at the film strip to see the airplane made from found materials, the egg carton transformed into an ear of corn with eyes.

157. PRINTMAKING K - 6

YOUR PROBLEM: Make rubbings of many found objects, keys, combs, grids, etc. Transform them into a scene. Could the keys become flowers? Could the comb make bird wings?
YOUR MATERIALS: 12 x 18 paper, crayons, many found objects.
YOUR AIMS: To use your IMAGINATION. To complete a good composition.
CONNECTIONS: To look at one thing and get another idea is the beginning of INVENTION. Let your power to THINK NEW and to MAKE CONNECTIONS work freely.

158. FIBERS K - 6

YOUR PROBLEM: Make a found object weaving on cardboard.

YOUR MATERIALS: 8"x 10" cardboard (approximately), scissors, rulers, pencils, string, found materials - ribbon, feathers, strips of felt or leather, yarn, straws, twigs, etc.

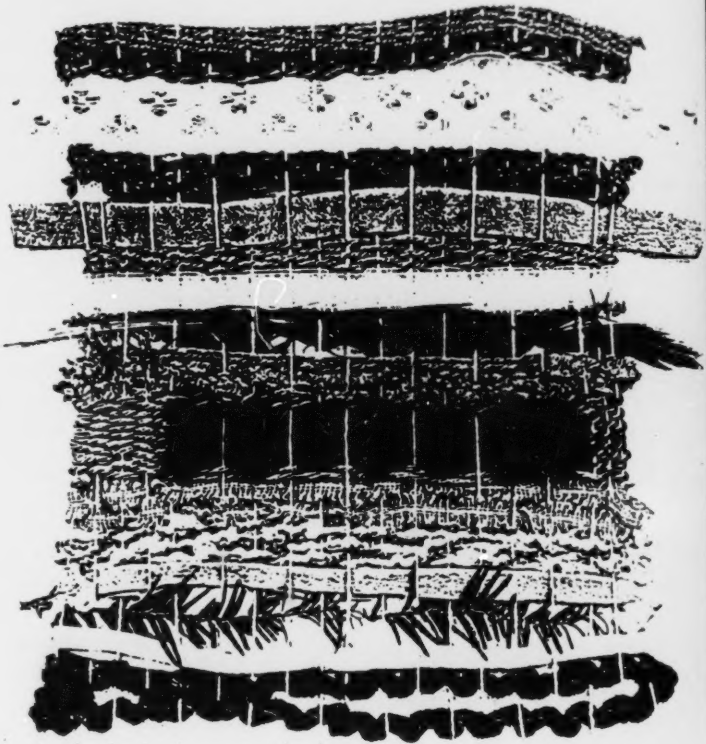
PROCEDURE: Measure and cut slits every 1/2" along the top and bottom edges of the cardboard. Tie a length of string to one top corner and make a WARP by running the string ONLY ON THE FRONT into every slit. Tie at the other end. Begin weaving materials into the warp. When it is filled, the cardboard can be removed.

YOUR AIMS: To string your warp evenly and carefully. To weave accurately, alternating rows. To plan an interesting pattern of color and texture.

ANOTHER IDEA

159. Cut or tear long strips of fabric. Braid them and sew them into a rug for a doll house.

Found materials weaving



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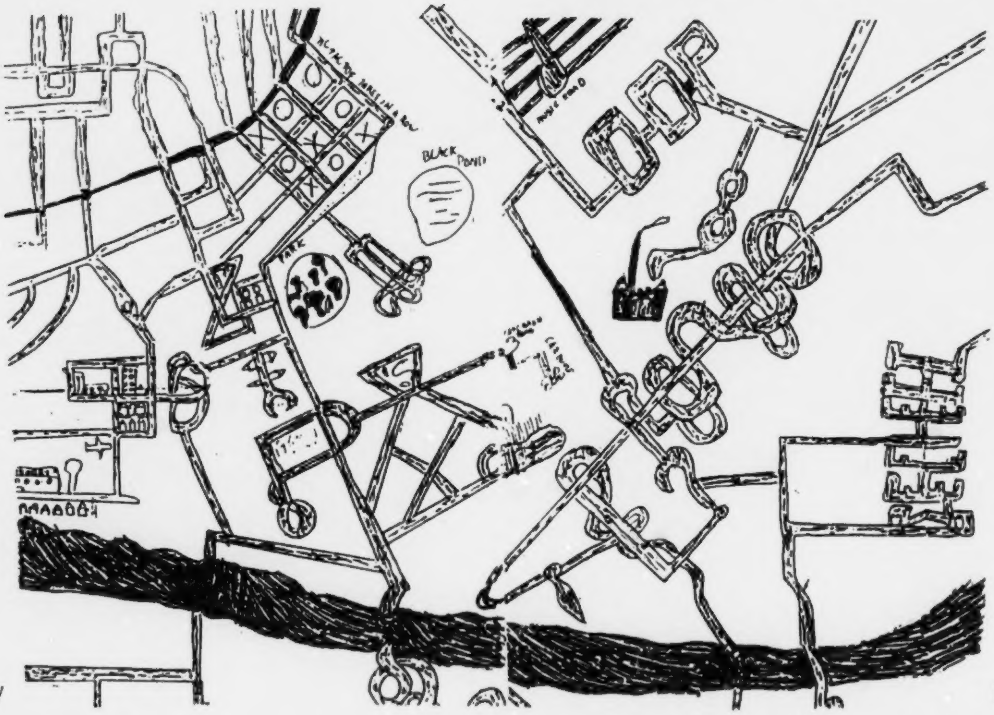
CONNECTING

Maps, Paths and Grids

a theme of "Connecting"
an interdisciplinary
art program for
elementary schools



by

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TEACHER'S GUIDE AND LESSONS

MAPS, PATHS AND GRIDS

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MAPS, PATHS AND GRIDS

THEME FLANNING GUIDE

by Jean Morman Unsworth

MAPS, PATHS AND GRIDS is divided into four sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subtopics should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A: WHAT IS A MAP?

B: FARMERS ARE DESIGNERS

C: CITIES ARE DESIGNS FOR LIVING

D: ARE ALL MAP LINES REAL?

Audiovisual Frames with Comments:

****

Subtheme A: **WHAT IS A MAP?**

1. **Ancient Map of the World.**
With this map you can compare MAPS, PATHS, and GRIDS. The LONGITUDE and LATITUDE lines form a GRID. The PATHS of explorers enabled mapmakers to know the shapes of continents.

2. **Ancient Map of Iceland** From Crone, Tooley and Bricker, History of Cartography, Courtesy of Newberry Library, Chicago.
Talk about MAPPING. What can you map? Your way to school, a treasure map, the way through a supermart? Introduce CARTOGRAPHER - one who makes maps. Discuss ancient ideas about the world. Note the sea monsters, suggesting the fear that mariners had of travel.

3. **Section of Map of United States.**
Find borders formed by rivers. Compare them to the straight lines of borders set on a map.

4. **Paths - Jogging Path, Railroad Tracks, Shoreline.**
Talk about PATHS - students' favorite ways to walk, a cobblestone road, a way through a field, a ball thrown, wind blowing, etc.

5. **Manhole Cover.**
Look at the GRID design on this manhole cover. List many more. Find radiator grids, ventilation grids, electric fan grids, etc.

6. **Egyptian Wall Painting.**
Ancient Egyptians divided their walls into GRIDS and painted an entire story in sections of it. Follow the story of harvesting grain, winnowing it, and preparing it for market. Make CONNECTIONS to comic books today. Find other grids - floor tiles, streets, etc.

7. **Comic Book Pages** - Design by John Moran, Student. Compare the grid story in a comic book to the Egyptian grid.

8. **Doll House** - Property of Kristen Weber, Edwardsville, Illinois.
A house is a map for living. Ask students to do floor plans of their house or their room. Teach BLUEPRINT - a scale plan of a house. If possible, bring a doll house to school and measure sizes of rooms.

9. **Class Grid Painting** - Students in Edmond, Oklahoma. This painting was done by cutting a reproduction of a Franz Marc painting into equal squares. Each student took one small square and enlarged it on a 12 x 12 piece of paper. The resulting painting is 4 x 5 feet.

10. **Stephano Sassetta - The Meeting of St. Anthony and St. Paul.**(1440) Egg Tempera on wood, National Gallery of Art, Washington, D.C.
This is a painting about the hermit, St. Anthony. Point out how the artist shows St. Anthony three times, starting out on his journey, meeting a centaur, a symbol of paganism, and finally meeting his friend, St. Paul.

11. **Aborigine Story - Wawilak by Dawidi** Field Museum, Chicago.
The Aborigines of Australia paint on bark to tell stories. This is a myth about the travels of two sisters and their babies. They are in the circle. Look for their footsteps, the spears they carried with them, the sacred well at the bottom.

12. **Roger Brown - Lewis and Clark Trail** Phyllis Kind Gallery, Chicago.

13. **(Detail).**
Look for the tree stumps, both painted and real at the bottom of the painting. Is Brown saying that we have destroyed our landscape as we pioneered across the country?

14. **Roller Coaster Ride** - Student 7 years old.
Map the path of an exciting experience.

15. **Estuary of Colorado River and Tree.**
This aerial view of the river is just like the tree. Think of other branching patterns. SEE THE CONNECTIONS.

16. **Human Nervous System and Wiring inside a VCR.**
Compare these and relate them to the previous slide.

17. **Nerve Ending and Aerial View of Greece Coastline.**
Forms in nature - from microscopic to vast - are all related and similar.

18. **Relief Globe.**
Teach terms: CONTOUR MAP, RELIEF MAP. Find the contours in the next frame.

19. **Photos: Over Mt. Hood, Oregon; Mendenhall Glacier, Alaska; Grand Canyon, Arizona.**

20. **Topographic Diagram of Layers of Earth.**

21. **Jim O'Hara - Relief Sculpture.**
This cardboard RELIEF SCULPTURE is built up like the contours of mountains. Enjoy its rhythms.

22. **Zoltan Kemeny - "Trove"** Bronze Relief, Pompidou Art Center, Paris.
Compare the sculpture and the diagram, discussing how hills and valleys were formed as the earth buckled.

23. **Draped Fabric, Landscape from Draped Fabric** - Student.

24. **Stuart Davis - "Rocks, Gloucester"** (1915) New Orleans Museum of Art.
Compare these three to see the similarity of contours of the fabric, the student painting and the Stuart Davis. This is a very early painting by Davis. Note the vibrant color and simplified forms. His later work became abstract but kept the color and rhythm.

Relate these other Wilton audiovisuals to this section:

LANDSCAPES
RIVERS AND THE SEA

BULLETIN BOARD IDEAS

TREE PATTERNS IN OTHER THINGS
GRID RUBBINGS
PATHS AROUND OUR HOMES

****

Subtheme B: **FARMERS ARE DESIGNERS**

25. **Farm Land Plowed in Rows.**

26. **Contoured Farm Land.**
Farmers plan their plowing and planting to use all of their land. If it is flat and has no rivers, trees, etc., he can plow in straight lines. If it is an irregular shape, his lines follow the shape. Enjoy the REPEAT PATTERN of the lines, both flowing and in rectangles.

27. **Harold Gregor - "Landscape"** Richard Gray Gallery, Chicago.

28. **Early American Farm Scene - Artist Unknown** National Gallery, Washington, D.C.

29. **Grant Wood - "Fall Plowing"**, John Deere Collection, Moline, Illinois.
All three of these works show the patterns of the farmer's plowing and crop arrangement. Compare the different ways in which each artist shows this design.

30. **Kyoto Garden, Wood Grain, Corn Rows in Hair, River from the Air.**
Enjoy the CONNECTIONS in the shapes seen here. The repeat of flowing lines, the curve of the river and the corn rows, etc.

31. **Map of George Washington's Vegetable Garden, Mt. Vernon.**
See the grid pattern and the interesting patterns of planting for each of the herbs and vegetables.

32. **Peruvian Stitchery** - Collection Dr. and Mrs. Joseph Weber.
This stitchery piece, done by women in the favelas of Peru, is a map of their homes and gardens. The cauliflower plants are raised round balls.

33. **Ralph Arnold - "Grey Space Motif"** (1986) Collection of the artist.
Here is a collage inspired by the aerial views of farmlands. Squares of patterned cloth and acrylic paint are combined.

34. **Henri Matisse - "The Purple Robe"** Baltimore Museum of Art.
Can Matisse's beautiful painting be seen as a map too? Notice how he has flattened all the areas of robe, background, table and patterned them with repeat line designs.

BULLETIN BOARD IDEAS

CORN ROWS AND FARMS
RUBBINGS FROM WOOD GRAIN

****

Subtheme C: CITIES ARE DESIGNS FOR LIVING

35. **Satellite Map of Chicago** (detail) NASA.

36. **Dogon Village from Above.**
The clustering of huts in this village tells of the close family units that make up its population. Compare it to the distances we have in cities between relatives.

37. **Salzburg, Austria from Above.**
Salzburg was built in medieval times as a fortress town. The streets wind so that invaders could be ambushed before they reached the fortress on the hill.

38. **Ancient Map of Venice.**
The canals of Venice are its streets. Trace the Grand Canal winding like a snake through the city.

39. **Map of Cologne, Germany** (detail).
Follow the pattern of the river and the design of streets curving with it.

40. **Palmanova, Italy from Above.**
Circles are often used as map designs. Palmanova is a medieval fortress town built in 1593. The idea was to defend the outposts and thus protect the town.

41. **View of the Arc de Triomphe, Paris.**
Paris is designed around many RADIAL patterns of streets. Find a map of the city of Paris and study the way these circles connect.

42. **Map of Washington, D.C. Metro.**
City planners designed Washington, D.C. on paper before any streets were laid. The streets RADIATE from the Capitol building. But the subway takes a completely different path. Find a map of Washington, D.C. and compare the ground and subway designs. The subway starts with the important places and designs a line pattern connecting them.

43. **Sun City, Arizona** Aerial view.

44. **Thumb Print.**
Here is another circle design - concentric circles to bring the residents of this retirement city together. Compare it to the thumb print.

45. **Cul de Sac - aerial view.**
A cul-de-sac is a curved end to a residential street designed to deter speeding. Talk about it and design a neighborhood with one.

46. **Wayne Thiebaud - Urban Freeways** Permission of artist.
The cloverleaf designs of freeways are today's city "circles". Wayne Thiebaud painted an imaginary city pattern of these curves. Find its lines and shapes.

47. **Pretzel Expressways** - Student.
Here is a METAPHOR of travel on expressways, imagining them as pretzel twists. Enjoy it.

48. **Imaginary City Map** - 6th Grade Student.
Enjoy the many sections of this city map - the LOOP section, tic-tac-toe, music row, etc. Would a city like this work? Would it be interesting to live in?

49. **Illustrated Map of Oxford, England.**
Oxford is called the City of Spires. This map shows this proud feature of Oxford by drawing the many buildings in place. Try a similar map of your own city.

50. **Chicago Neighborhood Map Puzzle - Express Ways Children's Museum, Chicago.**
This jigsaw puzzle map of Chicago divides the city into neighborhoods. The children are standing on their own neighborhood.

51. **John Marin - Region of Brooklyn Bridge Fantasy** (1939) Whitney Museum of American Art, NY.

52. **John Sloan - The City from Greenwich Village,** National Gallery of Art, Washington, D.C.
Marin's watercolor of New York is an exciting fantasy, playing on the tall buildings and the rhythms of the city. Compare it to John Sloan's moody night painting of Greenwich Village. John Sloan was a member of the Ash Can School. These painters looked at the earthy reality of the city.

53. **William Conger - Broadway** (1986) Collection of the Artist.
Discuss the bright linear patterns of this painting. Are they streets, paths of cars and headlights moving, neon billboards flashing? Do they capture the excitement of Broadway?

54. **Piet Mondrian - Victory Boogie Woogie** (1943-44) National Gallery of Art, Washington, D.C.
Mondrian came to America from Holland in 1942. He probably flew over the city and saw the grid pattern of its lights and named another of his paintings "Broadway Boogie Woogie." The title of this work, "Victory Boogie Woogie" may refer to World War II.

55. **Stuart Davis - Swing Landscape** (1938) Indiana University Art Museum, Bloomington, IN.
The Big Bands and Swing music were popular in 1938. Listen to a Glenn Miller or other Big Band recording as you look at Davis' painting. Compare it to Mondrian's grid.

56. **Charles Munro - Cross Roads at Fly Creek** (1985) Collection Mr. and Mrs. R. T. Unsworth.
Charles Munro's small New York State town has a totally different personality from the big city. Talk about its rhythm.

57. **Design of a Megastructure** Design for the Santa Monica Mountains by Cesar Pelli and A.J. Lumsden.
The city of the future might look like this - the entire city as one radiating structure. Ask about trees, yards, etc.

Relate these other Wilton audiovisuals to this section:

MIDDLE AGES SERIES
AMERICAN MOVEMENT WESTWARD
FOOTLOOSE IN HISTORY SERIES

BULLETIN BOARD IDEAS

Enlarge a map of the neighborhood of your school. Ask a few students to do it by putting the map section in an opaque projector and tracing the enlargement. Have each child locate his/her home on it.

****

Subtheme D: ARE ALL MAP LINES REAL?

Ask this question of all the following images. Maps can indicate movement, relations, sound patterns, etc.

58. **Weather Map** - Courtesy of CBS TV, Chicago.
Lines on this map show the wind patterns across the nation. Compare the repeat of flowing lines to the Kyoto Garden and to plow lines on a farm. EVERYTHING CONNECTS!

59. **Airline Flight Map.**

60. **Arshille Gorky - Airport Mural** WPA project - destroyed.
Compare the mural to today's flight map. Enjoy the abstract shapes suggesting the United States map and the very few airline flight paths. This was done in the early days of commercial air travel.

61. **Population Map of U.S.**
Look for areas of density, around rivers, along major highways, etc. This is a map from 1969. Discuss the changes since then, the heavy movement to the west and south, especially to California and Florida.

62. **Sky Map - Constellations.**
These imaginary lines connecting stars were thought up back in ancient Greece. What wonderful imagination! They saw figures of the Zodiac and their heroes in the placement of groups of stars.

63. **Photo of Orange Peeled, Globe, Diagram of Longitude.**

64. **Photo of Orange Sliced, Globe, Diagram of Latitude.**
Teach LATITUDE and LONGITUDE. The oranges are cut like longitude lines and latitude lines. Longitude and latitude are not real lines.

65. **Sections of United States Map.**
Ask students to find lines that are real (rivers) and lines that are set boundaries (straight lines.) Study the whole map of the United States. Notice that Utah has all set boundaries.

66. **Industry Map of the United States** - Fortune Magazine cover, October, 1983.
Here is a clever METAPHOR of this country's industry. Ask students to identify the images and talk about the idea.

67. **Jasper Johns - Map of USA** (detail) Museum of Modern Art, NY.
Jasper Johns is a contemporary artist who takes flat images and symbols, like flags, bull's eyes, numbers, and maps, and paints them with thick brush strokes. He wants you to look at the paint, not at a scene it represents.

68. **Jerry Van Amerongen - "How the Brain Works"** Reprinted courtesy of Cowles Syndicate, Inc. All rights reserved.
This humorous cartoon showing a workman CONNECTING two electric cords is a good METAPHOR of the working of our wonderful minds. MAKE CONNECTIONS. Ask for recall of the many CONNECTIONS made in this program.

69. **Cracks in Asphalt Street.**
Can you see a "map" in the pattern of these cracks?

70. **Car Wheel, Sun City Arizona, Arc de Triomphe, Paris.**
And a city plan in the wheel spokes?

71. **Music Score.**
A music score is really a map of how the musician should play. Ask if other sounds could be mapped - the sound of a siren, a scream, etc.

72. **Jean Pokloff - Movement Score for Autobiography.**
This is a painting that is also a plan of movement for a dance. Look at paintings by Jackson Pollock and by many other artists as dance scores. Try moving to their lines and rhythms.

73. **Water Pattern in Wake of a Boat.**
Here is a path that will quickly disappear. Think of others - birds in flight, fireworks etc.

74. **Path of Caterpillar Eating a Leaf.**
Here is another example of PATH. Note the beautiful pattern that results from the caterpillar's eating.

75. **Sunrise and Sunset Paths across the Water.**
Here are more paths and grids. Take a class path and grid walk to find many more.

BULLETIN BOARD IDEAS

WHAT CAN YOU MAP?
Make graphs of data about your class (how many children in each family; in a multi-racial school, how many of each race, etc.)

Lessons:

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Subtheme A: WHAT IS A MAP?

1. MEMORY-IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Draw a map of your way to school. Show the streets and the places and things you see along the way. Start at one corner of your paper to show your home and let your lines lead to another corner that will be your school.
YOUR MATERIALS: 12 X 18 or 18 X 24 drawing paper, crayons.
YOUR AIMS: To recall the PATTERN of the streets you walk or ride to school. To draw from memory. To show others the interesting things you notice on your way to school. To fill your paper and make a complete COMPOSITION.
CONNECTIONS: Learn to read maps. Get one of your city and find important places on it. Think about other paths - through a supermarket, through your favorite park.

MORE IDEAS

2. PERCEPTUAL Draw pictures of many ways of TRANSPORTATION - trains, buses, airplanes, cars, roller skates, walking shoes, bicycles.

3. IMAGINATIVE Have a partner trace your body on mural paper. Cut it out and then draw the path of your blood as it travels through your body. Think about the branching pattern the blood vessels make as they reach right to your finger tips.

4. PERCEPTUAL Draw a picture of a doll house. Divide your paper into the rooms and draw furniture in each room.

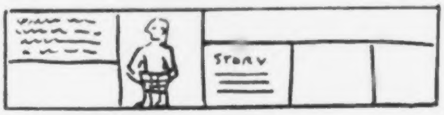
5. MEMORY-PERCEPTUAL Draw your favorite path.

6. IMAGINATIVE Divide a 9 x 12 sheet of paper into four sections and do a comic book story. Think first about the four parts of the story that you will want to show.

7. PERCEPTUAL Take a "tree walk" and draw the paths of the branches as they grow out from the tree trunk.

8. PERCEPTUAL Draw an aerial view of a winding river. Let it branch and get wider and narrower. Draw trees and houses along its banks, boats on it.

9. IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: Draw a story about how some kind of food is grown and packed and shipped to your supermarket.



Plan it in the style of the Egyptian wall painting in the film strip. Notice how they divided the wall into sections. Notice too how they drew people - always with the face in PROFILE, the shoulders forward, and the legs side view.
YOUR MATERIALS: 18 x 24 drawing paper, ruler, crayons.
YOUR AIMS: To learn about how the ancient Egyptians told their picture stories. To see how they put their HIEROGLYPHICS (their writing) right into the picture. To divide your paper into an interesting pattern of sections and plan the SEQUENCE of your story. To draw figures in the Egyptian style. This is sometimes called "the Law of the Broadest Aspect" because they show the widest view of each part of the body - front view of the eye, profile of the nose, side view of the feet, etc. To make your figures large enough to fill the spaces.
CONNECTIONS: Go to the library to find many more examples of Egyptian wall paintings. Read their picture stories to learn about their lives. Read about how food is grown and shipped in your geography books and in library books.

MORE IDEAS

10. PERCEPTUAL Draw a landscape from a sweater or coat. Arrange it on a table in a heap. Then draw the lines you see on a large sheet of paper, starting lines at the side of the paper and going to the other side. When you have finished, look at your drawing and imagine its lines as hills, roads, lakes. Color the landscape by finding grids in the classroom and coloring over them for each section.

11. PERCEPTUAL-IMAGINATIVE Take a walk and map it with words, drawings, and tape recordings of the sounds you hear. See if your classmates can recognize the place.

12. PERCEPTUAL Enlarge a world map. Measure a small map into squares. Cut it up and give each student a square and a 12 x 12 piece of paper. Try to enlarge the section accurately. Check borders with the student who has the next section. Color and assemble.

13. DESIGN K - 3
YOUR PROBLEM: To do rubbings of GRIDS that you find around the classroom or out in the playground. Cut out sections of your finished rubbings and combine them into an interesting design.
YOUR MATERIALS: sheets of bond paper, crayons without wrappings, so the side can be used, 12 x 18 construction paper, scissors, glue.

YOUR AIMS: To discover the many patterns in things around you. To hold your paper firmly and rub with the side of the crayon to make beautiful rubbings. To cut out and arrange your rubbings into an interesting pattern. To apply glue lightly and neatly.

CONNECTIONS: Look for grids and patterns in manhole covers, in wall decorations, on bridges, on heating unit covers. Do the grids look like maps? Compare them to city maps.

MORE IDEAS

14. Do ink blowing to make lines branch like trees. Use smooth bond paper, not thick, absorbent paper. Start with just a drop of ink on the paper. Blow with a drinking straw to make the ink flow. Add another drop when your ink will not run any more.

15. Make a design of your home. Draw the rooms and the furniture in them as if you were on the ceiling looking down.

16. COLLAGE Design a sea monster, like the ones map makers in ancient times used to put in the sea. Use construction paper to cut or tear the shape. Than add scales, eyes, and other details with smaller pieces of paper. Make it ferocious!

17. Divide a sheet of 9 x 12 paper into a grid with your ruler. Then design with line patterns in each section. Use bright crayon or oil pastel colors. Fill your paper with color.

18. MATH RELATED Design a manhole cover. Cut 12 inch circles from construction paper. Cut many small squares and triangles of cardboard. Ask students to arrange the pieces in a design on the circle. Look at manhole cover patterns. Do rubbings of some to study the CONCENTRIC designs. Glue when designs are ready.

19. DESIGN 4 - 6

YOUR PROBLEM: Design a game about travel. Work in pairs, so you can share ideas. Plan the path and the stops along the way. Decide on rules and write them clearly. Make direction cards and find small objects for player markers.

YOUR MATERIALS: 18 x 24 railroad board or illustration board (or find large pieces of corrugated boxes and mount the games on them.), pencils, rulers, felt markers, colored pencils, construction paper, scissors, glue, 3 x 5 cards.

YOUR AIMS: To plan an exciting game and to think up clear rules. To draw interesting scenes along the path of your game. To use color (cut construction paper, markers, colored pencils, or paint) to make your board attractive. To design at least 20 direction cards for the game.

CONNECTIONS: Study game boards to get ideas of how games work. Plan the way players will move - dice, a spin wheel, what else? Look in your geography book for maps to get ideas for your travel game.

20. Design a park for your neighborhood. Plan paths, a lagoon, a pond for ducks, playground equipment. Work in teams and build your park on large sheets of corrugated paper.

21. Make a **COLLAGE** landscape with torn construction paper. Use three colors. Tear long strips and arrange them behind each other to get the effect of rolling hills. Add small pieces for trees and bushes.

22. MATH RELATED Do a scale floor plan of your home. Learn SCALE -1/2" = 1 foot. Measure the rooms of your home. Draw a 12 x 15 foot room 6" x 7 1/2". Measure and draw lines with your ruler. Use graph paper for your measuring.

23. Design a clover leaf expressway entrance-exit. Think of the paths of the cars and the directions they travel. Show with arrows how the traffic will move.

24. PAINTING K - 3

YOUR PROBLEM: Remember a ride on a roller coaster. Paint the path it took and you and your friends in a car on it. Make it exciting with color and movement.

YOUR MATERIALS: 18 x 24 drawing paper, tempera paint, brushes, containers for water, newspaper, pails, paper towels.

YOUR AIMS: To fill your paper with the path of the roller coaster. To show the excitement of riding on it. To choose colors that will express your feeling about the ride.

CONNECTIONS: Do you ever feel like you are on a roller coaster as you ride in your family car on an expressway? The curved entrance and exit ramps are designed for fast movement. Look for pictures of amusement parks. Do more paintings of the paths of other rides.

MORE IDEAS

25. Use finger paint to make patterns of paths. Work right on the formica desk top with the paint. When you have a design you like, press a sheet of paper over it to make a MONOPRINT.

26. Paint the branching of trees and then use small pieces of sponge to add leaves. Make one painting in summer colors and another in fall colors.

27. Use long strips of shelf paper to make scroll books of a trip you would like to take. Paint the path of the trip all along the paper. Then add pictures of the places you see along the way. Use tempera paints or watercolors.

28. Work with colored chalks on wet paper to make a fantasy landscape. Give each child a large sheet of newspaper and a 12 x 18 sheet of drawing paper. Wet the paper at each child's desk with a sponge. Work with the side of the chalk to get rich color. Discover the colors that can be made by blending two colors.

29. PAINTING - COLOR THEORY 4 - 6

YOUR PROBLEM: Draw a landscape from a draped cloth or coat and paint it in NEUTRAL colors to make a fall scene. Mix neutral colors by blending the three PRIMARY COLORS - RED, YELLOW, BLUE until you get a variety of brown tones. Add white to lighten the colors. Use bright PRIMARY colors or SECONDARY colors (ORANGE, GREEN, PURPLE) for accents in your landscape.

YOUR MATERIALS: 12 x 18 or 18 x 24 paper, tempera paints - RED, YELLOW, BLUE and WHITE in half of a foam egg carton. (Close the top and save when the period is over. A little water will renew the paints for the next use.), brushes, foam produce trays for mixing, cup for water, newspapers, pails, paper towels.
YOUR AIMS: To TRUST YOUR EYES and draw the paths of the folds in the fabric or coat. Draw lightly with pencil or use your brush and very little of a light color of paint to draw. To use your imagination to make the drawing into a landscape. Add whatever other details you want - trees, road, lake, etc. To mix several interesting NEUTRAL colors. Notice how they change as you add small amounts of red, yellow or blue. To learn how to make TINTS - light tones of a color - by adding white. To make your painting look like fall, a sunset, or other kind of scene.
CONNECTIONS: Look at the painting by Stuart Davis and the student landscapes in the filmstrip. Talk about the colors they used, and the rhythm of the lines of the landscape. Talk about how the surface of the earth buckled ages ago to form hills and mountains and valleys. See the similarity of that to the draped fabric. Learn how colors work together to make new colors. Mix two PRIMARY colors to make a SECONDARY color. Add the third to make a NEUTRAL. Make a color wheel bulletin board of swatches from magazines. Divide the board into six sections, cut out letters to label them with the color names, and let the class bring in swatches and place them where they belong. Find varieties of the PRIMARY and SECONDARY colors. Do another bulletin board of NEUTRAL swatches.

30. SCULPTURE K - 3

YOUR PROBLEM: Make a RELIEF SCULPTURE of the "landscape of your face". Press a piece of aluminum foil on your face to get all the shapes of nose, eyes, mouth. Work with a partner. Do each other's faces.
YOUR MATERIALS: a 12" x 12" piece of aluminum foil for each student, tempera paint mixed with a few drops of detergent to paint the finished "landscape."
YOUR AIMS: To see how your face is like a landscape. To press carefully to get all the CONTOURS of your partner's face. To finish your landscape with paint to make it look like hillsides or mountains.
CONNECTIONS: Learn the meaning of RELIEF SCULPTURE. This means sculpture that has a flat back and raised surface. Find many more examples of it. Find out how the earth buckled ages ago to make the hills and mountains.

MORE IDEAS

31. Build a TERRARIUM in a large flat box. Use sand, pebbles for rocks, twigs for trees. Make small animals from clay to live in your terrarium.

32. Take a "blind walk" with a friend. Blindfold one person and let the other lead him/her around the room feeling surfaces to find RELIEF designs.

33. Build a relief design on a sheet of waxed paper with glue and toothpicks. Build up to make it a relief sculpture, adding drops of glue to attach the toothpicks. When it is dry, take away the waxed paper. You can hang your sculptures from the ceiling.

34. Build up a relief sculpture on a 9 x 12 piece of cardboard gluing spools, corks, and any small things you can find. Cover it with a large sheet of aluminum foil, starting in the center and carefully pressing down in all the crevices. Tape edges under. Rub shoe polish on the surface and buff to get a PATINA (a "weathered" surface).

35. SCULPTURE 4 - 6

YOUR PROBLEM: Design your own CONTINENT. Learn about all the land forms -HILLS, MOUNTAINS, PLATEAUS, VALLEYS, PLAINS, etc. Learn about the shapes of land forms - PENINSULA, BAY, ISLAND.
YOUR MATERIALS: 4 x 6 foot pieces of double face corrugated cardboard (try furniture sales rooms), white chalk, smaller pieces of cardboard or foam rubber rug padding, scissors, glue, newspapers, non-toxic wallpaper paste MIXED BY TEACHER, jars for mixing, tempera paint, brushes, cups for water.
PROCEDURE: Work in teams to draw the outside shape in chalk. Decide on where a PENINSULA might be, on ISLANDS off the coast. Then draw lakes in the continent. Build up mountains with layers of cardboard or foam rubber cut into shape. Think about SCALE - the SIZE of your continent. Look at a RELIEF map to see where the mountains form on a continent. When your mountains are glued down, begin to PAPER MACHE over them to make a mountain surface. Start the strips on the flat areas and drape them up the mountain forms. Do at least two layers. Allow to dry. (CAUTION: Your whole map could buckle as the paper mache dries. Weigh down the outer edges with bricks or other heavy weights when you have wet it with the paper mache.) When it is dry, paint the entire surface, showing the oceans, lakes, and land forms. Use a small brush to paint in rivers (They often start up in the mountains.) Decide where cities might be best located and paint them in VERY SMALL on your map.
YOUR AIMS: To learn about the surface of the earth by making your own continent. To work together in making decisions about its surfaces and shape. To learn SCALE. Study it on the maps in your classroom. To make a beautiful relief sculpture/painting.
CONNECTIONS: Look at relief maps. Read about TOPOGRAPHY - the study of earth's surfaces. Start a TOPOGRAPHY VOCABULARY bulletin board. Find words and their definitions. Draw pictures of them and mount them on the board.

36. PRINTMAKING K - 3

YOUR PROBLEM: Do a found object design of paths. Gather corks, spools, cut pieces of foam rubber, and other small objects. Print them in paths starting at one edge of your paper and ending at any other edge. Make at least 10 paths.
YOUR MATERIALS: 18 x 24 paper, found objects (not food), plastic margarine covers and 2" squares of cotton cloth

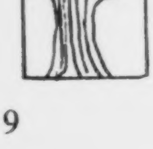
or foam rubber sheeting, tempera paint, newspapers.
PROCEDURE: Arrange each desk with a section of newspaper for padding and an 18 x 24 sheet of drawing paper on it. Spoon a small amount of tempera in each plastic cover and rub it into the fabric or foam rubber to make a stamp pad. Give each student one dish. They can exchange for color variety. Press the end of the object in the paint, watching to avoid globs of paint. Stamp with it on the paper. Renew the paint as often as necessary. Use one object for each "path", starting at an edge and moving straight or in a curved or angular line to another edge.
YOUR AIMS: To make a RHYTHM of paths on your paper. To choose just two colors and place them in a pleasing arrangement. To work carefully inking and printing, so that you do not get finger marks or smudges on your paper.
CONNECTIONS: Printing is a RELIEF process. Johannes Gutenburg used letters cut in RELIEF to make his PRINTING PRESS. Collect old wooden letters from printing presses. Notice that they are backwards. Print with them on your ink pad.

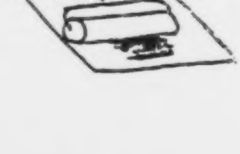
MORE IDEAS

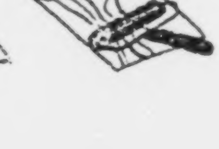
37. Cut a rectangle of foam from a produce tray and draw on it with a ball point pen. You can make a design in relief and print it. Apply ink by brushing tempera on with a bristle brush or use a BRAYER and block printing ink.

38. PRINTMAKING 4 - 6

YOUR PROBLEM: Make a COLLOGRAPH design of a tree. A COLLOGRAPH is like a COLLAGE - a collection of materials glued on a background in a design. But a COLLOGRAPH has raised materials so it can be printed by inking its top surface.
YOUR MATERIALS: 4 x 6 pieces of cardboard, white wrapping twine, glue, scissors.
FOR PRINTING: water base block printing ink, brayers, palette, newspapers, water, spoons for pressing, bond paper for printing.
PROCEDURE: Cut pieces of string and arrange them on your cardboard to make the tree trunk and branches. Use many lines for the trunk. Cut smaller pieces and attach them as branches. Fill your cardboard base with the branches. Glue your design using enough glue to fix the string firmly. Allow to dry overnight. Put a spoonful of ink on the palette (An aluminum offset plate from your local printer makes a perfect palette - ask for some.) Apply ink to your brayer, rolling it to get the ink evenly distributed on the brayer. Roll the brayer on the surface of your collograph so that the design takes the ink. Place a piece of bond paper evenly on the block and press carefully with the ball side of a spoon. Pull up just a corner of the paper to see if you have pressed enough before removing the paper.



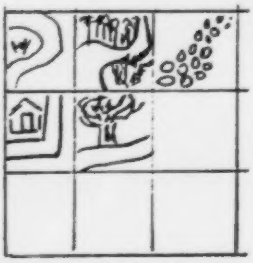




YOUR AIMS: To make an interesting design, branching your tree into smaller and smaller branches. To use the printmaking process with CRAFTSMANSHIP and care, inking and printing neatly.

ANOTHER IDEA

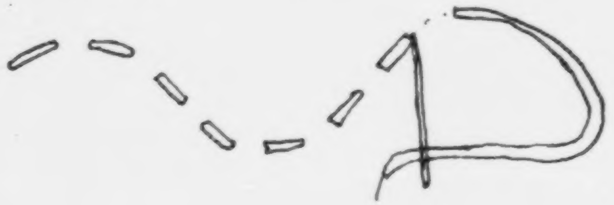
39. Put many tree blocks under a large sheet of paper and rub over to make a forest design.



40. FIBERS K - 3

YOUR PROBLEM: Make a class GRID - a patchwork quilt.
YOUR MATERIALS: white muslin fabric cut into 12" squares, fabric crayons and bond paper, electric iron, a volunteer to sew the squares into a quilt.
PROCEDURE: Draw your favorite path on the bond paper with fabric crayons. Add many details to fill the paper with color. Place the finished drawing FACE DOWN on the muslin square and iron on the paper. The design will transfer to the fabric. Ordinary crayons can be used. Draw with them directly on the fabric and place a piece of brown kraft paper over it to iron. Arrange in a quilt form. Alternate squares of a colored fabric might be inserted for design interest.
YOUR AIMS: To work together to create a beautiful design. To learn how to make a TRANSFER design on fabric. To work with your crayons to fill your design with rich color and detail.
CONNECTIONS: Look for patchwork quilts to see the many kinds of designs used on them. Count the squares in your

41. On 12" squares of burlap, stitch running lines with yarn. Make a pattern of many paths, using several colors of yarn. Start from a side and let your line "wander" around the burlap until it reaches another edge. It can spiral or make angles - whatever you think of. Then go back with your needle and fill in all the spaces between your stitches. You will have a continuous line.



42. FIBERS 4 - 6

YOUR PROBLEM: Do a weaving on a piece of cardboard. The WARP of a weaving forms a GRID. Plan an interesting design to weave on your WARP.
YOUR MATERIALS: 8 X 10 pieces of chip board or double face cardboard., thin wrapping twine, colored yarns, pieces of cardboard cut as SHUTTLES.
PROCEDURE: Measure and mark every 1/4 inch along the top and bottom edges of your cardboard. Cut in at each mark about 1/2". Use wrapping twine to wind a WARP - tie the

string to an upper corner and run it ONLY ON THE TOP OF THE CARDBOARD back and forth, hooking it into each slit. Wind about a yard of yarn on the shuttle. Fasten the end of the yarn to the top string. Use a ruler to weave in and out of the WARP. Twist the ruler to open the warp and push the shuttle through. Use the ruler each time to weave in alternate patterns and bring the shuttle through each time. Press the rows together to make a tight weave. Watch the sides so as not to pull too tightly and narrow the warp. Weave a pattern of colors of yarn into the WARP until it is filled. The finished piece can be removed from the cardboard.
YOUR AIMS: To learn the process of weaving. To plan an interesting pattern of colors. Try counting rows and alternating colors. To work carefully, pressing the rows together but not pulling tightly on the edges. Try to keep an even RECTANGLE with your warp.
CONNECTIONS: Learn the vocabulary of weaving: WARP, WEFT, SHUTTLE. Read about LOOMS to see how they are used to weave much larger pieces of cloth. Look at pieces of cloth to see how they are woven.

MORE IDEAS

43. Give each student a 12 x 18 piece of burlap. Look at the weave of the burlap. Pull several threads from each edge to make a fringe. Then make a pattern in the burlap by pulling out strings vertically and horizontally to make a GRID design.

Lessons:

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Subtheme B: FARMERS ARE DESIGNERS

44. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Work together to draw a mural of a farm. Plan where the farmhouse and barn will be. Divide the rest of the space into fields. Draw rows of corn and other crops in each field. Draw tractors and other farm tools. Draw the farmer and all of his family working on the farm.
YOUR MATERIALS: 36" mural paper - cut about 10 to 15 feet, crayons.
YOUR AIMS: To plan the design of your mural by working together. To design the rows of plants as the farmers plow their fields.
CONNECTIONS: Learn about farms. Find pictures of tractors and plows. Look in National Geographic magazines for many photographs of aerial views of farms. Notice the interesting designs that farmers make when their fields are not square or rectangular.

MORE IDEAS

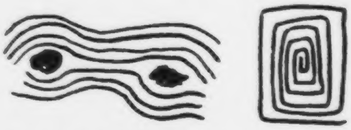
45. IMAGINATIVE Find out how the farmer gets his crops to the store for you to buy. Draw pictures of farmers HARVESTING their crops and shipping them.

46. MEMORY-IMAGINATIVE Draw the supermarket where the foods are again set out in rows. Divide your paper into sections for apples, oranges, bananas, carrots, and other foods that you find there.

47. PERCEPTUAL-IMAGINATIVE Look again at the farms in the filmstrip and at the paintings by Harold Gregor, Grant Wood, and the Early American artist. Notice how all of them seem to be LOOKING DOWN at the farms so that they can show the pattern of the fields.

48. Draw a field with rows of heads of lettuce or cauliflower. Use heavy crayons to color the heads. Then paint over your crayon with watercolor. The wax of your crayon will RESIST the watercolor and pop up if you have pressed heavily with the crayon.

49. IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: You are a farmer planning the plowing of your fields. On a sheet of 12 x 18 paper, divide your land into areas for four crops. If you are on flat land, the areas can be rectangular. But if you have hilly property, or if there is a river or clumps of trees, you will have to divide your land around these. Then draw crayon lines the way you would plow, repeating row on row to use up all your land.
YOUR MATERIALS: 12 x 18 drawing paper or colored construction paper, crayons or chalks.
YOUR AIMS: To plan your farm as flat land or to draw a river or clumps of trees that divide it. To draw your farm patterns as if you are seeing them from above. To plan your rows of crops as the farmer plans the paths he will make for his plow. To use different colors for your crops to make a pleasing color pattern.

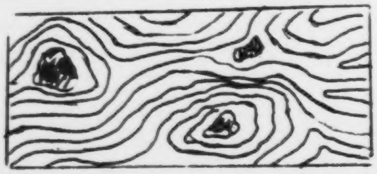


CONNECTIONS: Farmers might not consider themselves designers, but they make beautiful patterns of repeat rows as they try to use all of their land. Look again at the filmstrip to see the CONNECTION between the farmer's lines and the patterns of CORNROWS in hair, of ripples in water. Pattern is all around us.

MORE IDEAS:

50. PERCEPTUAL Cut a head of cabbage in half and draw the patterns of lines that you see in it. Use a 9 x 12 sheet of paper and draw lines from edge to edge. Use colored chalks and rub the lines together to blend them.

51. IMAGINATIVE On a 12 x 18 sheet of paper draw three rocks. Then start drawing lines from the edge of your paper, letting them "flow" like water around the rocks. Fill your paper with lines. Look at the filmstrip (frame 33) to see the Rock Garden of Kyoto in Japan. The sand is raked around the large rocks in a pattern like water flowing.



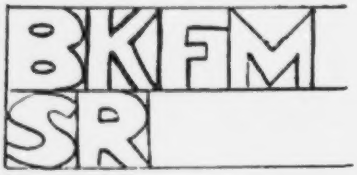
52. DESIGN K - 3
YOUR PROBLEM: Look at the plan of George Washington's garden in the filmstrip (frame 31). Plan a garden like it. Divide your paper into sections and draw lines. In each section draw rows of different plants.
YOUR MATERIALS: 12 x 18 colored construction paper, crayons.
YOUR AIMS: To divide your paper into sections and make different designs in each. (Plan them with pencil first.) To invent new plant forms for each section.
CONNECTIONS: Where else can you find patterns like these? Collect printed or woven fabrics with line designs. Make a bulletin board of these designs.

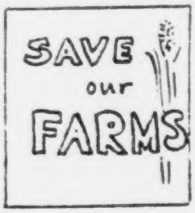
MORE IDEAS

53. Give each student a 4 x 6 piece of paper as a farm plot. Design it with rows and then bring all the pieces together to make a group design. Mount them on a large piece of mural paper.

54. Learn about REPEAT PATTERN. Divide your 12 x 18 paper into 2" sections and plan two designs that you can draw in every other square - like a checkerboard. Make them two kinds of fruit. Or use a ruler to draw lines. Choose two colors for each design and repeat them through your whole paper.

55. DESIGN - LETTERS 4 - 6
YOUR PROBLEM: Many farmers are having a hard time keeping their farms these days. Work with a partner to plan and make a poster to support the farmers. Think of a SLOGAN about saving the farms. Cut out letters and plan a design to go with them. Arrange all the pieces of your poster before you glue it together.
YOUR MATERIALS: 18 x 24 poster board, colored construction paper, scissors, glue, marker pens.
HOW TO CUT YOUR OWN LETTERS (DON'T USE PATTERNS) Decide how large you want your letters to be and cut strips of construction paper that height. Then cut off a piece of one strip just wide enough for your letter - an M will take a wider piece than an E. Think of your piece of paper as a box with your letter just fitting in it. Cut away JUST ENOUGH to make the letter as thin or thick as you want it.





YOUR AIMS: To think of a good message and a design to support it. To cut letters that are good shapes and that can be read clearly. Try to make your edges smooth. To arrange all the pieces of your design BEFORE you glue them, so you can choose the best COMPOSITION. To glue neatly, using very little glue.

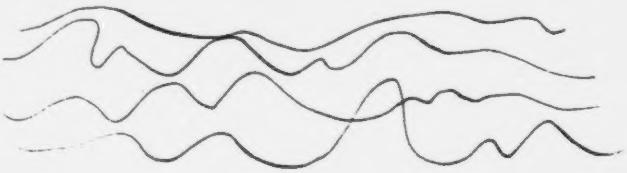
MORE IDEAS

56. Look at the audiovisual to see how Ralph Arnold made a COLLAGE out of squares of paper and fabric and glued them into a GRID of lines. Draw a pattern of repeat lines on your paper, diagonally or straight. Then glue pieces of color into the sections you make.

57. PAINTING K - 3
YOUR PROBLEM: Use finger paint to make a pattern like farm lands. See how your four fingers together can make repeated lines.
YOUR MATERIALS: finger paint (or dry tempera mixed with liquid starch), paper for fingerpainting (glossy surface) OR work with the paint directly on the formica desk top and press regular drawing paper on the design to make a MONOPRINT, water, pails, rags or paper towels for cleanup, newspaper to place wet paintings to dry.
YOUR AIMS: Experiment with your hands and fingers to see what kind of patterns you can make. Try adding a bit of a second color after the design is started. Blend the two colors to make new colors.
CONNECTIONS: Look for lines like these in many places. Find them in the patterns of tree bark and make rubbings from the bark.

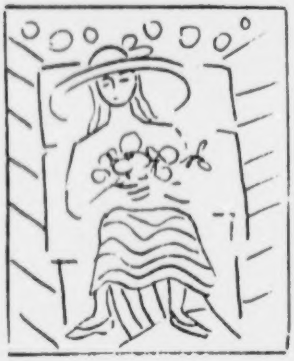
MORE IDEAS

58. Listen to music to hear the flowing "lines" of sound. Choose colors that are like the sound and paint the RHYTHM you hear. Listen for a while before you start to paint. Try moving your hand in the air to keep time with the music. Watch the way your hand moves.



59. Use a brush to drop tempera paint on your paper. Hold the paper up and make the paint flow. (Don't let it flow off the paper.) Do this with three different colors, waiting for each one to dry before you start the next. This is another pattern of movement.

60. FIGURE PAINTING 4 - 6
YOUR PROBLEM: Compare the pattern of Ralph Arnold's ABSTRACT DESIGN of farmlands to the pattern in Henri Matisse's painting of a woman. Look at the big sections of color and the line patterns that Matisse painted over them.
Have a girl in your class pose all dressed up in a long skirt and patterned blouse. Can you find a big hat for her? Place a bowl of flowers next to her and make a wonderful patterned painting.
YOUR MATERIALS: 18 X 24 paper, tempera paint, brushes, containers for water, newspaper, pails, paper towels.



YOUR AIMS: To draw the model and the flowers very large, to fill your paper and make a good COMPOSITION. (Draw the whole composition with your paintbrush and one color of paint. To look for SHAPES - face, blouse, skirt, flowers, vase, etc. To choose bright colors, as Matisse did. Place COMPLEMENTARY COLORS next to each other. (COMPLEMENTS are RED-GREEN, BLUE-ORANGE, YELLOW-PURPLE.) To pattern sections of color after they are painted.(HINT: try drawing lines and patterns into the wet paint with the end of your paintbrush.

MORE IDEAS

61. Turn your shoe into an abstract painting. Draw it in detail on a 4 x 6 piece of clear acetate using an oil pastel. Then set your drawing on an overhead projector and see how it looks very large. Try moving the projector back to make it larger or close to make it smaller. Choose a part of your drawing that you like. Tape an 18 x 24 piece of paper on the wall and trace that part of the projection. Then paint your enlarged drawing using ONE COLOR and BLACK and WHITE. This will make a MONOCHROME painting (one color). Mix with white to lighten your color and with black to darken it. Arrange your colors in a good composition.

62. SCULPTURE K - 6
YOUR PROBLEM: Make a SAND CASTING in a gift box. Fill your box HALF FULL of wet sand and shape it with your fingers. Add pebbles if you wish. When you like your design, plaster can be cast by your teacher and poured over it. When the plaster has set, you can remove it and see your design IN REVERSE.
YOUR MATERIALS: 1" or 2" high gift boxes - no larger than 9 x 12, sand dampened so it can be shaped, pebbles, shells or other small objects, plaster of Paris or moulding plaster, plastic pail, water, newspaper.
PROCEDURE: Invite a few adult assistants. PLASTER MUST BE MIXED BY AN ADULT. Mix plaster AWAY FROM STUDENTS in a flexible plastic pail, so it can be squeezed to remove dried plaster. Fill the pail about 2/3 full of cold water. Add plaster to the water by sifting it through your fingers. Continue until the plaster mounds over the surface of the water. Allow to set for about 30 seconds and then put one hand in and slowly move the mixture to let air bubbles escape. - When it begins to thicken (about 4 to 5 minutes) pour it slowly into the sand molds. Allow it to set for at least an hour before removing the box. Place the casting in a pail of water to remove the excess sand. If you have 3" strips of wire bent into a curve for a hanger, they can be set into the back while the plaster is soft. Allow the remaining plaster to harden in the pail and then break it out. DON'T wash the liquid plaster down the drain. It will harden and clog your drain. Wipe all plaster off your hands with newspaper before washing them.
YOUR AIMS: To shape an interesting design in the sand. Remember that your casting will be IN REVERSE - the parts you push down will be up in the plaster. To learn how plaster is cast. To learn the meaning of RELIEF SCULPTURE. This means a flat back with raised surface.
CONNECTIONS: Feel the cast plaster a few minutes after it has hardened. It will be very warm. This is a chemical process taking place. Find other things made of plaster.

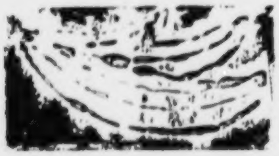
63. FIBERS 4 - 6
YOUR PROBLEM: To make a stitchery farm scene like those of the Peruvian women. Make little figures separately and add them. Make your plants stick out from the surface.
YOUR MATERIALS: 12 x 18 pieces of plain cotton fabric - any colors, many scraps of fabric, needles and sewing thread, 12 x 18 paper for planning design.
PROCEDURE: Look carefully at the "Cauliflower Garden" Peruvian stitchery in frame 35 of the filmstrip. Each little cauliflower head is made by stuffing a piece of cloth and sewing it on like a little ball. The people are made of cloth with heads and bodies stuffed and then sewn on separately. Plan your design by drawing it on a 12 x 18 sheet of paper. Cut background shapes - a farmhouse, barn, fields - and sew them on to the backing sheet. Cut and stuff small pieces for some objects - tree trunks, apples, corn ears, etc. Add flat pieces of cloth for leaves. ,Make little people out of cloth, stuffing a piece for a head, adding clothes shapes. Attach them in front of the farmhouse, out in the field, etc.
YOUR AIMS: To appreciate the delightful stitchery designs invented by Peruvian women. To figure out how you can combine flat sewn shapes and 3-D shapes to make a wall hanging. To use sewing as a tool for making art.
CONNECTIONS: These Peruvian women live in very poor sections of their country. They started making these stitched designs not many years ago as a means of earning some money to feed their children. EVERYONE is an artist because we can all THINK NEW. These women got an idea, and now people all over the USA are buying their designs.

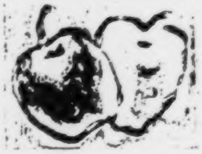
64. PRINTMAKING K - 3
YOUR PROBLEM: Look at your thumb to see the lines in it. Use a stamp pad and make a thumb print. Then enlarge the lines you find in it to make a 6" design with string. Ink and print it.
YOUR MATERIALS: stamp pad and scrap paper, 6" ovals cut from cardboard, tempera paint and bristle brushes, 8 x 10 bond paper for printing, containers for water, pails, newspaper.
PROCEDURE: Look carefully at the lines in your thumb print. Draw them with pencil on your oval and make them as large as the oval. Use a glue dispenser to run glue lines over your pencil lines and set heavy string in the lines. Press and allow to dry thoroughly. Use a bristle brush to paint on the lines (some will get on the backing.) OR use water base block printing ink and a brayer (see 4 - 6 lesson for procedure.) Set a sheet of paper on top of the inked design and press evenly. Lift off.
YOUR AIMS: To see the design in your thumb print. To compare thumb prints and see that each person's pattern is special. No one else has one like it. To learn the process of

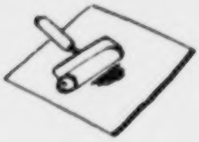
printmaking. To learn CRAFTSMANSHIP - how to work with care and make good finished prints.
CONNECTIONS: Compare the lines in your thumb print with the farmer's plow lines. So many patterns in nature and in the things we make are similar.

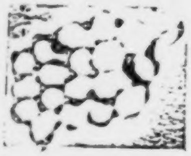
MORE IDEAS

65. On a 4 x 6 piece of cardboard, draw a pattern with your glue dispenser. Make many lines to fill the cardboard. Allow it to dry overnight and then use it as a block print. Ink it with a brayer and print.









66. PRINTMAKING 4 - 6
YOUR PROBLEM: Make a foam block print of the lines of your neighbor's hair.
YOUR MATERIALS: foam produce trays - cut edges off to make rectangles about 4" x 5", ball point pens for drawing lines, brayers, water base block printing ink, palette
bond paper for printing, newspapers, pail and water for cleanup
PROCEDURE: Draw lines into the foam, pressing firmly. Fill the block with your design. Set up an inking table with two palettes and four brayers. Tear half sheets of newspaper and keep a stack next to the palettes. Ink the block on a piece of newspaper and throw the newspaper away so the next student can work on a clean surface. Put about a spoonful (or squeeze about 2") of ink on the palette. Roll the brayer in the ink to evenly distribute ink on the rubber roller. If the ink dries on the palette, sprinkle a few drops of water on it and roll the brayer in it to recondition. Add a little more ink. Students should ink blocks at the table and return to their desks to print. Keep printing areas clean. Make three prints from your block. Number them in the lower left hand corner of the print to make an "edition" - 1/3, 1/3, 3/3. This means the first of three, the second of three, the third of three. Sign your name in the lower right hand corner of your print.
YOUR AIMS: To see the rhythmic pattern in lines of hair.
To learn how to make an "edition" - a "set" of prints from your block. To ink and print carefully, trying to avoid smudges and finger marks - to learn good CRAFTSMANSHIP.
CONNECTIONS: Visit a museum or a gallery and see PRINTS. Learn how to recognize a WOODBLOCK PRINT, a LINOLEUM BLOCK PRINT, an ETCHING. Look for the artist's signature and the edition number. Some may be done in editions of 50 or more. How will you know?

Lessons:

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Subtheme C: CITIES ARE DESIGNS FOR LIVING

67. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Imagine all the pipes that run under your city, bringing water, taking away waste, carrying electricity, gas, telephones, even subways trains around the city. Draw what you think they look like.
YOUR MATERIALS: 18 x 24 paper, crayons or markers.
YOUR AIMS: To talk about your city and the way all these things get to your home and school. To use your imagination to figure out what it looks like under your city or town. To make an interesting design of lines and shapes by bringing all of your lines out to the edge of your paper.
CONNECTIONS: Call the city Sanitation Department, the Electric Company, the Telephone Company and ask for any diagrams they might be able to send you. Can you see the CONNECTION between this pattern and the way food gets through your body, the way blood goes through your veins? EVERYTHING CONNECTS!
Read David Macaulay's book, Under the City.

MORE IDEAS

68. IMAGINATIVE How does hot and cold water get to all the faucets in your home? Talk about it and then draw the way you think it works.

69. PERCEPTUAL Draw the houses in your neighborhood. Tape four drawings together and make them stand to make a "block." Build a little city of your blocks.

70. IMAGINATIVE What does a city look like if it is built on a hill? Start drawing houses at the bottom of your paper. Then do a row above them and above the next row. Let them overlap, so the roofs of the bottom row cover the lower part of the next row. Add trees to make an interesting neighborhood on a hill.

71. PERCEPTUAL Your classroom is like a city, with each student "living" at a desk. Draw your classroom "streets" and place desks as houses where each person lives.

72. MEMORY-IMAGINATIVE DRAWING 4 - 6
YOUR PROBLEM: Make a statement about your city. First, make lists of places, people, things, feelings that mean your city to you. Then, on an 18 x 24 sheet of paper, begin to put these into a composite of your city. Think about how you want to divide your paper - in quiet rectangles or exciting diagonals? Think about which places or persons or things should be large and which small. Think about what colors express your feelings about your city. Ask your neighbor to pose for you as you draw your people. Think about how they should look, what they should be doing.
YOUR MATERIALS: 18 x 24 paper, crayons.

YOUR AIMS: To combine many images into one COMPOSITION, organizing large and small shapes. To look at pictures or at the actual places very carefully so that you can show what they look like. IF YOU CAN SEE, YOU CAN DRAW. To plan poses for your people and to draw them with many details, uniforms, etc. To finish your work with color in the shapes or in the backgrounds. To make a beautiful drawing.

CONNECTIONS: Find posters or brochures about your city with pictures of the places you want to draw. Think about how many people we count on to help us in our city - from the mayor to the garbage collector. Artists are important, too. They entertain us, paint murals to make our city beautiful, write about our city. Can you find any poems that have been written about your city?

MORE IDEAS

73. PERSPECTIVE A supermart is a kind of a city, with aisles for streets. Draw a view of your supermart as if you were up on a ladder looking down. Think of all the kinds of products you will find on the shelves.

74. FIGURE Do a class book of CITY HELPERS. Make a list of every worker you can think of and let each student pick one to draw. Pose for each other in actions that tell about what these workers do for us. Draw your figure large. Then fill in a background that shows where they work.

75. DESIGN - COLLAGE K - 3

YOUR PROBLEM: Do a cut paper collage city as a class project. Make buildings, streets, cars, trees, people, and combine them on a large sheet of mural paper. You might want to use chalk or crayon to draw some things. Plan the composition before you begin gluing things down. Choose a city planner.

YOUR MATERIALS: 36" mural paper - colored or white (about 15 feet long), colored construction paper, scissors, glue, rulers, chalks and crayons.

YOUR AIMS: To make an exciting, colorful city scene. To work together to plan its composition. To cut shapes of buildings, cars, trees. Use rulers to draw lines for buildings. Cut many small shapes for windows and glue them on in rows. To cut figures of people by looking at a model and cutting without drawing first. Hold your paper up and look closely at your model. Cut feet, hands, other details. To arrange all the cut shapes into a good design before beginning to glue. Think about placing streets and putting cars and buses on them.

CONNECTIONS: Work together to plan your city. What kinds of buildings are important for it? Elect a CITY PLANNER who will organize the mural and make sure that it has all the things it needs.

MORE IDEAS

76. COLLAGE Use newspaper to cut out several tall building shapes. Glue them to make a skyline. Then use black markers to outline, draw windows, add whatever details you want.

77. COLLAGE Listen to the sounds of your city. Can you think of shapes or lines or colors that suggest the sound of a fire siren or of trucks rushing along or church bells....Draw or cut out lines or shapes for many sounds and arrange them on your paper as a sound score - like a musical notation that can be played. Then hold up each score and have the class try to perform it using hand and voice sounds.

78. DESIGN 4 - 6

YOUR PROBLEM: Medieval towns were designed to protect their inhabitants. Salzburg's narrow streets are arranged so that you easily get lost, so invaders could not rush through and attack the center fortress. Coral Gables, Florida is designed with many dead end streets to discourage visitors. Plan your own city and figure out a way to defend it or keep its privacy.

YOUR MATERIALS: 18 x 24 paper, rulers, compass, pencils, markers.

YOUR AIMS: To think about paths through your city. To plan neighborhoods, shopping areas, school and other important sections. To use your imagination.

CONNECTIONS: Look at the audiovisual to see maps of cities. Look at the Grand Canal of Venice cutting through the city and branching into little canals. See how the river in Cologne curves and the streets curve with it. Study the cities designed on a circle - Paris, France, the medieval town of Palmanova in Italy, Sun City, Arizona. Look at the students' ideas of pretzel expressways and streets made of letters.

Do you know what a CUL DE SAC is? Look at the audiovisual to see the street that ends in a circle. This is designed so that cars will not speed on them and children will be safe. Look at Wayne Thiebaud's painting, "Urban Freeways". What is he saying about the city? Does it look crowded and rushed?

MORE IDEAS

79. Design your own circle city. Think about where important places will be located.

80. Design a travel poster for the place in the world that you would most like to visit. Find pictures of it. Write to that country's Cultural or Tourist Bureau in your city. Ask for brochures about your city. Plan your design, cut or draw letters for your title or slogan.

81. PAINTING - COLOR THEORY K - 3

YOUR PROBLEM: Paint yourself in your city. What do you like to do in it - ride your bike, walk in the park, visit the zoo? Paint yourself very large and put the scene behind you.

YOUR MATERIALS: 18 x 24 or 12 x 18 paper, tempera paints, brushes, containers for water, newspapers, pails for water, paper towels.

YOUR AIMS: To draw yourself in some action. Ask a neighbor to pose for you so that you can see how your body will look. Then add details to make it you. To make an interesting background, filling it with things that you would see in the place you choose to show yourself. To mix colors that will tell about you - your skin color, your clothes. To choose background colors that will make you stand out.

CONNECTIONS: Learn how to mix skin color. No skin is white. It is a PIGMENT called MELANIN in everyone's skin that colors it. Mix some red, yellow and blue together until it looks brown. Then add white to lighten if you need it.

MORE IDEAS

82. Look at the audiovisual to see all the paintings about New York. Compare them. What colors do the artists use? What are they saying about that big city? Ask individual students to go up to the projection and trace movements with their hands. (Notice how their shadows become a part of the painting as they stand before it.)

83. Make a scroll book about a trip through your city, a city you would like to visit, or an imaginary city. Cut mural paper into 36" x 9" strips. Paint a long street or path and the things you see along it. Put in people, cars, etc. Write your story in the scroll design. Roll up your finished painting to make a scroll. Look at Japanese scroll books.

84. PAINTING 4 - 6

YOUR PROBLEM: Find a map of your favorite city. Go to travel agencies or tourist offices of countries you would like to visit. Find a section of the city that is an interesting design and enlarge it. Then paint your enlargement in colors that you think express that city.

YOUR MATERIALS: 18 x 24 paper, tempera paints, brushes opaque projector, maps.

PROCEDURE: If you have an opaque projector, students can take turns using it to project the section of their maps that they have chosen. Tape the 18 x 24 paper to the wall, move the projector nearer or farther away to get the size and design you want, and then trace the lines of the streets. Go right to the edges of the paper. Begin this process a week before you plan to paint, so each student can find a few minutes to work with the projector. If you do not have a projector, ask students to cut a 6 x 8 rectangle from a piece of notebook paper and use the paper as a frame to mark off the section of their city that they want to enlarge. (6 x 8 will be in proportion to your large paper.) Then enlarge the lines, looking first for the middle points of each edge and drawing each map line. Think about colors as expressive of MOOD, CHARACTER of the city - old, exciting, calm, slow or fast moving, etc. Mix new colors. Repeat colors two or three times to get a unified composition. Fill the entire paper with color.

YOUR AIMS: To understand how mathematics can help in drawing. To relate color to your ideas about a city. To learn to mix interesting colors. Start with RED, YELLOW, BLUE, WHITE and BLACK. You can mix most any color with the primaries and white and black. To see the design of cities. To discover how colors affect each other when they are placed together.

CONNECTIONS: Look again at the city paintings in the audiovisaul. What colors have the artists chosen to express excitement, mystery?

85. SCULPTURE K - 3

YOUR PROBLEM: Collect many small boxes - toothpaste cartons, medicine, hair spray, jewelry boxes, etc. Make them into buildings and plan your own city.

YOUR MATERIALS: many cartons, construction paper, scissors, glue, a low table or a large piece of corrugated cardboard (get one from a furniture store.), twigs for trees, small toy cars, etc., plasticene clay to mount them.

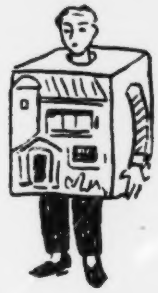
PROCEDURE: Make buildings from cartons by opening the glued edge and turning them inside out. Draw the building windows, doors, etc. on the inside. Add roof and other details with construction paper. Try to make homes, apartments, school, stores, etc. Plan streets, cut contruction paper strips for them. Place buildings to make a neighborhood - homes together, school, stores in a separate block. Add trees, bushes, street signs and lights, cars on streets.

YOUR AIMS: To cut, glue and construct carefully. This takes CRAFTSMANSHIP. To work together to plan a city and decide where buildings should be. To design interesting buildings.

CONNECTIONS: Look at the shapes of buildings in your neighborhood - the roof shapes, porches, rows of windows. Study the map of your city to see how streets are arranged.

MORE IDEAS

86. Gather large cardboard boxes and make BODY COVERINGS as buildings. Cut a head hole in the top and arm holes on the sides. Then draw and paint your building. Have a parade.



87. SCULPTURE 4 - 6

YOUR PROBLEM: Use a cardboard box to make a model of a house or a tall building. Cut out and add parts, make the surface look like wood, brick, shingles, etc.

YOUR MATERIALS: Corrugated boxes from the supermart. Other found materials - popsicle sticks, textured papers, pieces of corrugated paper, cellophane for windows, utility knives, glue, scotch tape, masking tape, tempera paint, brushes, containers for water, paper cutter.

YOUR AIMS: To learn SCALE - the proportions of a building made smaller. To use your power to THINK NEW to find materials that will work for your building. To measure, cut and glue with CRAFTSMANSHIP. To find and show as many ARCHITECTURAL details as you can.

CONNECTIONS: Learn the vocabulary of architecture. Find books in the library and make a bulletin board with sketches and words about architecture. Look at blueprints of buildings and learn to read SCALE from them. Invite an architect to talk to your class.

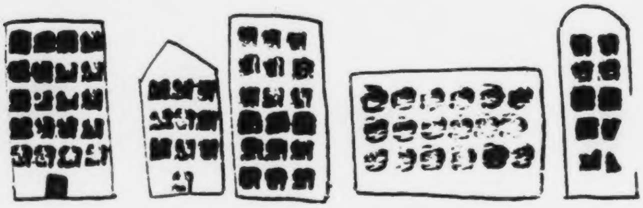
MORE IDEAS

88. Look at MODULAR buildings - tall buildings with rows of windows. Work in groups to construct a tall building using foam hamburger containers for window units, sheets of heavy cardboard for walls of the buildings.

89. On a table, construct a cloverleaf expressways entrance-exit ramp. Figure out the path of traffic on it.

90. Design and construct a sculpture for a tall building. Today's outdoor sculpture must be large to fit with the SCALE of the buildings. Use scraps of wood from a lumber yard, strips of cardboard, glue, wire, whatever you can think of to make your sculpture stand and hold together. Then draw the building on a large sheet of paper and place your sculpture in front of it.

91. PRINTMAKING K - 3
YOUR PROBLEM: Use found objects or cut pieces of sponge to make a tall building. Print rows of windows. Then bring all the class buildings together to make a city mural.
YOUR MATERIALS: 12 x 18 construction paper, assorted colors, found objects - spools, corks, ends of sticks, and old sponges cut into square or rectangular pieces, plastic lids, 2" squares of foam rubber sheeting or soft fabric, tempera paint, newspapers, mural paper and glue
PROCEDURE: Make stamp pads from the lids by placing the squares of rubber or fabric in them. Put a spoonful of tempera on the fabric and rub it in. Arrange each desk with a pad of newspaper for cushioning under the construction paper. Ask students to ink their object in the lid and print rows of windows. Repeat inking as often as necessary. Arrange and finish the mural when printing is dry.
YOUR AIMS: To make a REPEAT PATTERN of windows.- count the number across and make each row the same. To ink and print neatly - watch finger marks. (Keep a paper towel handy for cleaning fingers.) To make your buildings into a beautiful mural. Add other details - trees, etc. by printing on the mural paper.
CONNECTIONS: Count the rows of windows. If you have 6 rows with 4 windows in each row, you have made a MULTIPLE - 4 x 6 = 24. Find all the multiples in the mural when it is finished.



92. PRINTMAKING 4 - 6
YOUR PROBLEM: Make a COLLOGRAPH of your own home and print all the homes as a neighborhood mural.
YOUR MATERIALS: tablet cardboards - 8 x 10" scraps of cardboard, string, glue, scissors, water base block printing inks, brayers, palette (use a floor tile, a piece of acetate, or get an aluminum offset master from your local printer.), newspapers, water, 9 x 12" paper for printing, mural paper for mounting class "neighborhood.
PROCEDURE: At home, draw the front of your house, putting in every detail you see. Cut small pieces of cardboard and arrange them together to make the details - door, windows, bricks, wood strips, porch, roof, etc. Use string for lines. Glue all pieces when your design is ready. Allow to dry THOROUGHLY before printing. Arrange one inking area where students will apply ink to their block. They should go back to their desks to put the paper on the inked block and complete the printing. Cover the inking area with newspaper. Have a stack of small sheets next to the palette, so each student can take the soiled sheet away and leave a clean area for the next person. Ink the brayer on the palette - check to see that there are no thick globs of ink on the brayer - and roll it over the design, applying ink to all the raised parts. Place your paper evenly on top of the inked design and press firmly all over the design. Pull off the print.
YOUR AIMS: To see the shapes of your home and make them into a new form. To learn and use the process of PRINTMAKING. To work together to make a mural of your class "neighborhood."
CONNECTIONS: Learn about other kinds of printmaking - WOODBLOCK, LINOLEUM BLOCK, ETCHING.

Lessons:

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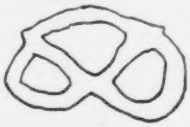
Subtheme D: ARE ALL MAP LINES REAL?

93. IMAGINATIVE DRAWING K - 3
YOUR PROBLEM: Did you ever think of a pretzel as a map? Look at one carefully, feel it, draw it (then eat it.) Now transform it into a map or maybe something else by drawing it as large as your paper and then changing it by adding details.
YOUR MATERIALS: 12 X 18 paper, crayons, twisted pretzels for each student.
YOUR AIMS: To use your power to THINK NEW. What could your large pretzel drawing be - a roller coaster, a city, a face? To give your pretzel thickness. To draw as many details as you need to complete your idea.
CONNECTIONS: Make connections. Look at other things - like wood grain, even a cookie, and transform its lines and shapes into something else.



MORE IDEAS

94. IMAGINATIVE Draw a comic book story of a trip through outer space. Think of new place you might discover, new kinds of beings.

95. Darken your classroom and hang a sheet on the front wall. Then use a flashlight to make paths on the sheet. Draw what you see.

96. IMAGINATIVE Look at weather maps to see the wind patterns over the country. Use chalk to make a design of wind.Use the side of the chalk and blend one color into another to get a pleasing effect.

97. IMAGINATIVE On a large sheet of paper, do a rubbing with the side of your crayon of cracks in the sidewalk. Then make your rubbing into an imaginary map. Put in cities or mountains or buildings.

98. FIGURE Ask a student to dance and draw the lines of the dance movement. Use several colors to make an interesting drawing. Then look at the drawings and use them as dance SCORES. Dance the movements in them.

99. IMAGINATIVE If you were a caterpillar, how would you eat through a leaf? Draw the path you would take, so that you can eat up the entire leaf.

100. FIGURE DRAWING 4 - 6
YOUR PROBLEM: Map the path of time through the centuries you are studying in history. Give each student a time segment. Find a person who was important during that time. Draw that person in the action that typifies his/her importance. Work with student partners, posing for each other to draw the figures. Complete with backgrounds from the time. Arrange in chronological order to make a map of time.
YOUR MATERIALS: 12 x 18 or 9 x 12 paper, crayons.
YOUR AIMS: To map history in pictures. To pose and draw figures that will express the identity of important historical persons. To add backgrounds that will tell about the place and time of your story. To set all the class pictures in a CHRONOLOGICAL ORDER,so that you can map the history of time. To write a brief story about your picture.
CONNECTIONS: Look in the library as well as in your history book for information about the people, the buildings and other objects of the time you want to show. Make all of your class pictures into a picture history book.

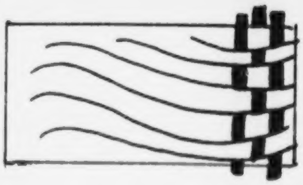
MORE IDEAS

101. PERCEPTUAL-IMAGINATIVE Watch a flock of birds in flight. Draw their path, a line for each bird.

102. FIGURE Draw the movement of a person, making at least ten drawings of all the stages of the movement. Have one student pose, stopping the action at ten places. Overlap the drawings so it looks like the movement. Add color to finish the background.

103. FIGURE Cut a figure from a posed model out of a 9 x 12 piece of construction paper. Don't draw first - hold your paper up and look carefully at the model. Start at the foot and cut up to the head and around legs, body, arms, head to the other foot. Then play around with your cut figure to plan a movement for it. On a 12 x 18 sheet of paper, trace your figure many times to map the path of the movement. Let your figures overlap or trace one behind another. When you are finished, glue your cut figure somewhere in the movement.

104. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Make a paper weaving of the movements of birds flying. Cut lines across your paper in the flowing movement of birds. Stop your cuts 1" before the left edge. Then weave 1" strips of another color into the cuts.
YOUR MATERIALS: 12 x 18 colored construction paper, 1" x 12 " strips of many colors cut on a paper cutter, scissors, glue, transparent tape.
YOUR AIMS: To make at least 8 cut lines across your paper so that the whole sheet is still together. To learn the ALTERNATE pattern of weaving. To fasten your completed weaving so that it will stay together.



CONNECTIONS: Look for woven patterns in fabric, in wicker seats, everywhere you can find them.

MORE IDEAS

105. What can map lines become if you THINK NEW? Take a section of a road map and trace over some of its lines to make a funny face, an animal, whatever the lines suggest to you.

106. Use a piece of graph paper to make a design. Color in little squares to make grid patterns.

107. Map the heights of all the children in your class. Stand them together in groups in front of a piece of mural paper. Trace the line of their heights. With another color, trace another group. Change positions so that the heights vary and make interesting lines from tall to short.

108. Listen to the sounds of your gym class. Can you think of shapes or lines or colors that suggest the sounds of voices, feet, exercise rhythms, games, etc. Draw or cut out lines or shapes for many sounds and arrange them on your paper as a sound score - like a musical notation that can be played. Then hold up each score and have the class try to perform it using hand and voice sounds.

109. DESIGN 4 - 6
YOUR PROBLEM: Design a MAZE. This is a pattern of lines that is difficult to get through. Plan many "dead ends" and only one way to get out. Exchange mazes and try out your classmates' designs.
YOUR MATERIALS: 12 x 18 paper, pencils, erasers, rulers, felt markers.
YOUR AIMS: To make an interesting design. Draw lightly with pencil until you have your maze all thought out. Then go over all of your lines with a felt marker.
CONNECTIONS: Learn about another kind of a MAZE - a LABYRINTH. Find the story in Greek MYTHOLOGY about the MINOTAUR of Crete, a monster who was kept in a LABRYINTH. Read about the hero Theseus, who figured out a way to go into the labyrinth, kill the monster, and find his way out again using the goddess Ariadne's magic thread.

MORE IDEAS

110. Look at the CONSTELLATIONS of stars in the sky. Make up your own. On a sheet of 9 x 12 paper, place at least 12 dots anywhere. Now look at the dots and let your imagination see something in them. Connect them like a dot design to make the thing you see. Add details. Give your constellation a name.

111. Find cities on one line of LATITUDE on a map. Write to the Chamber of Commerce of each city and ask for some information about the city. Make a mural DOCUMENTATION of the locations and the responses.

112. Dancers plan a "map" of their dance steps, a "score" something like a musical score. Plan a dance score for five dancers. Draw the paths for each one in different colors, thinking about how they relate to each other. Decide if you are making a slow or fast movement. Have five students follow it. Discuss the results. Plan music for it.

113. Try "mapping" the favorite foods of your class, the ethnic backgrounds, heights, and other information. On graph paper, make graphs to show your STATISTICS. Indicate the CATEGORIES (e.g. foods) along the bottom edge. Number the left side from bottom to top with suitable numbers. Then fill in graph lines with color. Make yours a neat and attractive design.

114. PAINTING K - 3

YOUR PROBLEM: Listen to the "paths" of music. Move your hand in the air to catch the flowing or STACCATO rhythm of a recording of music. Then use colored chalk on wet paper to show that movement. Listen for instruments like flute, trumpet, drums. Try to show each one with a special color and line.
YOUR MATERIALS: 12 x 18 paper - colored construction or manila, colored chalks, newspaper, bowl of water and sponge
PROCEDURE: Select two very different kinds of music. Play each and listen for the rhythms. Find and identify the fine line of a flute sound, the heavy beat of drums. Distribute sheets of newspaper and sheets of construction or manila paper to each student. Wet each paper with the sponge. Play one music selection and ask students to choose colors and make thick, thin, smooth, wiggly, angular lines to show the sounds they hear.
YOUR AIMS: To see the CONNECTION between sound and line, color and shape. To combine several colors and lines to make a good design on your paper. (Decide when your design has enough form.)
CONNECTIONS: What other connections can you make to the music? Try dancing the patterns you have made with chalk. Think of words to describe the sounds you heard. Can you make up a SIMILE - "flowing like water in a stream", "as bouncy as popcorn popping."

MORE IDEAS

115. Make a map of the story of your life. On a long strip of paper (cut 36" mural paper into 9" strips) start at the left edge and paint the pattern of your life. Think of exciting things - or sad things - that have happened to you. Think about other lives that are important to you - your parents, brothers, sisters, friends. Show with color and line how they mix with your life. When you finish, fold your strip into an accordion book. Make two covers to fit the two ends and glue them on. Add a title.

116. PAINTING 4 - 6

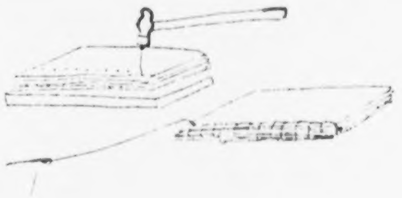
YOUR PROBLEM: Enlarge a painting by gridding it. Find a 5 x 7 reproduction of a painting you all like. Measure it into equal 1" squares and cut them apart. (Number them so that the enlarged sections can be put together in the right order.) Have each student take one 1" square and enlarge it on a 12 x 12" piece of drawing paper. Paint the enlargement in colors as close to the painted square as you can. SEE THE GRID PAINTING OF HORSES IN THE FILMSTRIP. IT WAS DONE BY STUDENTS.
YOUR MATERIALS: a 5 x 7 reproduction of a painting, ruler, pencil, scissors, 12 x 18" white or manila paper cut to 12 x 12", tempera paint - red, yellow, blue, white, black in foam egg cartons, foam produce trays for palettes, brushes, cups for water, newspapers, pails for cleanup.
YOUR AIMS: To enlarge your square so that it matches the shapes of the one next to yours. Draw lightly with pencil first and check your drawing with your neighbor. (HINT: Make a chart of squares and students who have them. They can find the square next to theirs and compare.) To mix paint to try to get the same colors as are in your square. Mix in your palette.
CONNECTIONS: If you can find a slide of the painting you are using, project it to the size of your enlargement and compare the finished work with it. Or put the 5 x 7 reproduction in an opaque projector.
Painter, Chuck Close, grids photographs of his friends into squares and enlarges them into 8 foot paintings. Find an example of his work in your library. He is a contemporary American painter.

MORE IDEAS

117. Use an overhead projector and pieces of cellophane and paper to make a large projected design. Cut out shapes, let cellophane colors overlap to make new colors. Plain paper will project black shapes because it will cut out the light. Add black lines and shapes to your design. Work in teams using an acetate page protector to assemble your design. Place it on the overhead projector to try it out. Move and change pieces that do not work well. When you get a design you like, you might want to trace it on a sheet of large paper and make a painting out of it.

118. BOOK MAKING K - 6

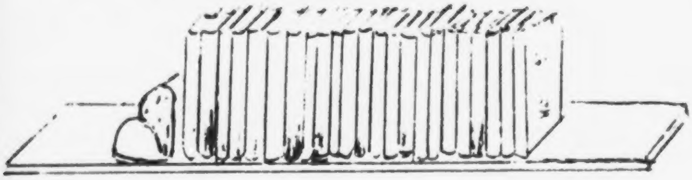
YOUR PROBLEM: Make a class book, "mapping" a story. Bind it into a Japanese binding.
YOUR MATERIALS: 9 X 12 sheets of paper, crayons or markers, a wooden board about 1 x 4 x 12, a large nail and a hammer, yarn and a large needle.



PROCEDURE: Give each student a sheet of paper. Ask one student to begin a story of a fantasy trip through outer space. Write that sentence on the bottom of that student's sheet and ask him/her to begin drawing the picture of it. Continue the story, letting volunteers give the next sentence, write it and begin drawing it. Continue until all have contributed to the story and it has reached a conclusion. Sequence the pages and assemble them. Fasten with large paper clips to keep them together and hammer a row of holes on the left edges about 1/2 inch in from the edge and 1" apart. Sew with the yarn, making stitches from one hole to the other and stitches around the edge. If you simply stitch from the bottom to the top and start back again, all of the stitches will be made.

YOUR AIMS: To tell an interesting story and fill your page with the illustration of it. Make figures large, draw in backgrounds. USE YOUR IMAGINATION. To write your part of the story clearly, so it can be read by all. (SUGGESTION: For lower grades, pair the class with an older class one on one, making the older students responsible for lettering the child's sentence clearly and spelling correctly.)

CONNECTIONS: Drawing and reading work together very well. Write individual stories and bind many books to make a class library.



119. FIBERS K - 6

YOUR PROBLEM: Make a "crazy quilt" class design.

YOUR MATERIALS: for K - 3: 12" squares of felt, scraps of felt, glue.

for 4 - 6: 12" squares of paper as base working shape, scraps of colored fabric, cut into 2 to 3 inch pieces, scissors, needles, sewing thread, pins, volunteer to sew squares into a quilt.

PROCEDURE: For K - 3, arrange pieces on a square of felt to make a pleasing design. Glue pieces onto felt.

For 4 - 6, use 12" square of paper as a base for measuring. Arrange pieces, sewing edges together with small running stitches so that the seams will all be underneath. Keep adding pieces, sewing an edge, and trying to shape the square. Cut outside edges of finished work so that all squares are equal size. Pin squares together and sew by machine into a quilt. If the class number of squares is not enough for an even placement into the quilt, add some plain squares in corners or center to complete. A 3" strip of fabric sewn along each edge of the quilt will add finish to it.

YOUR AIMS: To arrange colors and shapes into an interesting pattern. K - 3 - To glue all edges down, so fabric will not fray. 4 - 6 - To sew carefully, with small running stitches, to make your design strong.

CONNECTIONS: Find out more about "Crazy Quilts". Women made many of them in the early years of this country, using up every scrap of the precious fabrics they used to make clothes. Compare the designs of "Crazy Quilts" to the regular patterns of patchwork quilts. Look at aerial views of farmlands and see some large "crazy quilts." EVERYTHING CONNECTS!

Lesson Index for the Curriculum/Lesson Index by Art Skills:

The following indexes will help you locate lessons in this guide to correlate with areas of the curriculum and to teach art skills. Each lesson is numbered.

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Rubbings from wood grain - Section B

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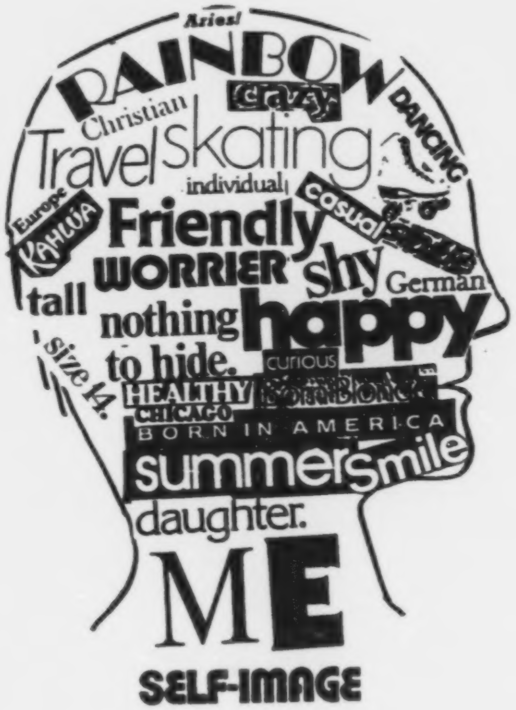
CONNECTING

What Does It Mean To Be Me?

a theme of "Connecting"
an interdisciplinary
art program for
elementary schools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RAINBOW
crazy
DANCING
Christian
Travel
skating
individual
Europe
KAHLUA
Friendly
casual
WORRIER
shy
German
tall
nothing to hide.
happy
size 14.
curious
HEALTHY
CHICAGO
BORN IN AMERICA
summer
smile
daughter.
ME
SELF-IMAGE

by

Jean Morman Unsworth

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P.O. Box 302, Wilton, CT 06897

TEACHER'S GUIDE AND LESSONS

WHAT DOES IT MEAN TO BE ME ?

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WHAT DOES IT MEAN TO BE ME?

THEME PLANNING GUIDE

by Jean Morman Unsworth

WHAT DOES IT MEAN TO BE ME? is divided into four sections or subthemes. To experience the educational benefits of this program (thinking skill development), these subthemes should be developed and expanded over a period of time for several weeks, or even a month. After introducing the theme and brainstorming some of the endless avenues student's thinking may take over the course of the theme development, show the audiovisual presentation in its entirety. Then go back to the subtheme that will be developed. For grades K-3, I recommend that the entire audiovisual not be shown because of the short attention span. After verbally brainstorming the theme idea, the audio-visual subtopics should be presented one at a time and developed. The audiovisual can be shown several times during subtheme development to give visual stimulation and reinforcement.

Included in this theme planning guide are a list of the audiovisual frames with additional information apart from the tape narration. These comments will enrich your use of the the audiovisual presentation.

The lessons in this manual are targeted for upper and lower elementary abilities. They are also grouped into skill areas within the subthemes. There are numerous lessons from which to choose. This enables you to select projects which are best suited for your student's interests and abilities. They are also numbered for easy identification and planning.

SUBTHEMES:

A: MY BODY, MY SENSES

B: MY FEELINGS, MY MIND, MY SELF

C: MY FAMILY, MY CULTURE

D: MY WORLD

Audiovisual Frames with Comments:

****

Subtheme A: MY BODY, MY SENSES

1. **Child Looking in Mirror.**
Discuss the uniqueness of each person, of each body.

2. **Skeleton, Muscle Diagram.**

3. **Elbow, Elbow Bone, Shoulder Bone, Shoulder Muscle.**

4.**Hinge, Fork Lift.**
Study the marvelous structure of the human body, the ball joint of shoulder and hip, the hinge joints of knee, elbow, wrist, the segmented backbone, and the muscles that act like elastic, enabling movement. Compare to machine functions. Do figure drawing from student models - even Kindergarten can do this. Emphasize LOOKING; talk each part through - head, neck, shoulder, elbow, etc.Start with outline only, to capture the gesture.

5. **Child at Pump, Heart Diagram.**

6. **Leaf Veins, Diagram of Blood Vessels.**
Relate to science, to machines, to nature. Study the circulatory system and other body systems, marveling at the design.

7. **Child Diving, Child with Crutches, Children in Playground.**

8. **Gymnastics.**
Discuss the marvelous powers of the body and also its disabilities, working through problem attitudes about the disabled. Consider being in a wheelchair, etc. Can you live a full life with a handicap? Invite a disabled person to talk with your class.

9. **Edgar Degas - "Ballet School"** (1876) Corcoran Gallery, Washington, D.C.
Degas used pastels to capture the feeling, the lightness, the costumes of ballet dancers. Look at the graceful movement, the rich color, the rhythmic flow of the whole picture.

10. **Henri Matisse - "Dancing Figure"** from book Jazz, published by George Braziller, Inc., NY.
Annie Lee - "Full Count 3 and 2" Collection of the Artist.
Enjoy the many actions our bodies can do. Discuss the artist's exaggeration of movement to express joy, excitement, etc.
Henri Matisse did this book entitled Jazz in cut paper. Do cutting of figures from posed models, without drawing. Even the youngest child can do this. Start at the feet and cut all around the body.
Annie Lee is a Chicago artist whose work centers on the neighborhood.

11. **The Five Senses.**

12. Child's Eye, Camera Aperture Positions.
Look carefully at the structure of the eye. Bring a camera to class and compare its aperture to the pupil of the eye. Experiment with bright and dim light to observe the change in the size of the pupil. Compare eye color. Talk about SEEING as essential to drawing, to reading, to enjoying our world.

13. Close-up of Fire Engine, Flag Flying, Butterfly, Fern Frond.

14. Rainbow in Oil Slick.

15. Sunset.
Enjoy these images. Start a bulletin board display of beautiful things - photos and objects.

16. Child with Glasses.

17. Blind Person with Cane, Reading Braille.
Again consider handicap, from the need for glasses to blindness. Bring a braille book to class. Encourage respect for ability to read braille, for the skill and devotion of seeing eye dogs.

18. Child Drawing Shoe.

19. Four Seascapes.
Look at the many views of the child's shoe drawings. Compare the four different ways of showing a seascape. Discuss SEEING and DRAWING as individual - each of us sees in our own way.

20. Details of Paintings of Women:
Jean Auguste Ingres, "Madame Moitessier"(upper left). **Pierre Auguste Renoir, "By the Seashore"**(upper right). **Henri Matisse, "Woman with the Hat"**(lower left). **Pablo Picasso, "Portrait de Femme"**(lower right).
Compare the very different styles in these four paintings of women. Elicit opinions about what each one says about the woman - beauty, delicacy, or shapes and colors.

21. Ear, Voice Spectroscope.
Learn about the structure of the ear, the ear drum that vibrates as sound hits it. Compare to musical instruments - drum, tympanum (same word as ear part), etc.Hold a ruler at the edge of a desk and "spring" it to watch it vibrate. Learn about sound waves. Study the voice spectroscope, a mechanical recording of the vibrations of the voice. Each person has a unique voice pattern.

22. Music Score.

23. Musicians.
Compare the line of a music score to the voice spectroscope.
Study a music score to learn how it represents sounds and rhythms. Design scores. Try inventing other visual symbols for sound - e.g.what would a siren sound look like?
Find out about STRING instruments, WIND instruments, BRASS and PERCUSSION instruments and how each vibrates to make sound. If student play these instruments, ask them to demonstrate.

24. City Sound Score - Student.

25. Arthur Dove - "Fog Horns" Colorado Springs Art Center.
Look at these two works, comparing shapes and colors to sounds. Find the siren, try to CONNECT other shapes with sounds. Enjoy the blue foggy atmosphere of the Arthur Dove and the circles seeming to enlarge, like fog horns penetrating the heavy atmosphere.

26. Children Using Sign Language.
Discuss the importance of hearing. Ask a student to mouth words without sound and see if the others can understand. Learn sign language. It is a very poetic and expressive art form. These signs mean WAKE UP, IDEA, LAUGH (or smile), and SAD (or cry). Ask a deaf person to teach the class signs.

27. Finger-Thumb Opposition.
It is this movement that makes all manual activity possible. Animals do not have it. Try to do simple actions without thumb movement.

28. Woman Weaving, Potter at Wheel, Child Playing Piano, Child at Computer.
Plan a bulletin board display of pictures of many kinds of hand skills. Write stories and draw pictures of artists, musicians, doctors, etc.

29. Jacob Lawrence - "Builders #4" New Orleans Museum of Art.
Jacob Lawrence is a Black artist whose work describes the conditions of life of Black people. Notice the tools of the carpenter arranged on the shelf in this painting. Lawrence has organized people and tools in an interesting composition.

30. Man Painting with His Mouth - Student work, Sudbury, Ontario.
This remarkable painting was done by a 12 year old girl. Notice that the scene being painted with a brush in the man's mouth is repeated in the background.
Talk about handicaps. Encourage positive attitudes about them and admiration for those who work with them.

31. Annette Pate with Soft Sculpture.
Annette Pate is an artist and art teacher in Edmond, Oklahoma. With only one hand, she paints, weaves and makes sculpture. Handicaps challenge us to invent other ways of doing things.

32. Sense of Touch.

33. Child Touching Animal.

34. Rocks TEXTURE.

35. Icicle , Tree Bark, Mohair Blanket.

36. **Bread Texture, Loaves of Bread.**
Discuss the sense of touch, the importance of it for us in identifying things, in enjoying the feel of things.
Begin a TEXTURE bulletin board. Encourage students to bring many kinds of textures. Develop vocabulary by finding adjectives to describe each one.

37. **William Harnett - "My Gems"** (1888) National Gallery of Art, Washington, D.C.
This is an example of "fool-the-eye" realism. Harnett was a 19th century American artist. He painted objects and surfaces so real that it seem you could feel them. This is called SIMULATED (or pretend) TEXTURE.

38. **Sense of Smell.**

39. **Photo of Rose.**

40. **Athlete Taking Off Socks.**
The sense of smell is graphically contrasted in these frames. Talk about the importance of smell to attract, to warn.

41. **Animal Using Sense of Smell.**
Discuss the difference in animal and human sense of smell. Find out why many animals need a keen sense of smell.

42. **Sense of Taste.**
List the kinds of tastes pictured - sweet, sour, salty, and the unpleasant taste of medicine.

43. **Four Photos of Food.**

44. **White Meal.**
Color is an important element of taste. Science shows that if a person strongly dislikes a food, not only will the mouth not "water", but the digestive juices will also not flow. The white meal is all nourishing food. But the absence of color makes it unappetizing. Plan meals with balanced color as well as nutrition.

45. **Henry Church - "Still Life"** (late 1870's) Collection of Miriam Church Stem.
Henry Church was an American Folk artist. His watermelon looks juicy and appetizing. Folk artists are artists who do not follow the techniques of the art school, but paint in their own style.

46. **Wayne Thiebaud - "Pie Rows"** Courtesy of the Artist.
Compare this painting of food with the Church still life. Wayne Thiebaud sees food as we often see it today, in fast foods restaurants.

Relate these other Wilton audiovisuals to this section:

COLOR
ELEMENTS OF DESIGN
ARTISTS AT WORK
PEOPLE DOING THINGS
MORE PEOPLE
SPORTS AND GAMES

BULLETIN BOARD IDEAS

MACHINES THAT WORK LIKE MY BODY
ACTIONS
BEAUTIFUL THINGS I CAN SEE
TOUCH AND "SEE" (a texture board)

****

Subtheme B: MY FEELINGS, MY MIND, MY SELF

47. **Child with Chalk Self Portrait of Feelings.**
Discuss color as expression of feelings. Ideas will vary, though yellow usually suggests happiness, blue sadness. Many personal responses to this may arise. See lesson 80.

48. **Four Faces Showing Feelings.**
Identify the feelings shown. Ask students to demonstrate feelings not only with facial expression but with body position and movement.

49. **Pablo Picasso - "The Tragedy"** (detail) National Gallery of Art, Washington, D.C.
This is a powerful expression of sorrow. Find the elongated shapes of the people, the MONOCHROME blue color, the GESTURES of the three people.

50. **Marc Chagall - "The Three Candles"** (1938 - 40) Readers' Digest Collection.
Look for all the signs of joy - the figures are floating, the colors light and sunny. Marc Chagall's paintings were very personal stories, with many images and symbols. Talk about the three candles - symbols of their love and marriage? Find other details.

51. **Two Student Self Portraits.**

52. **Three Children of Different Races.**

53. **Child Painting Self Portrait.**

54. **Two Student Self Portraits.**
Racial identity is an important part of one's self. Discuss skin color which derives from MELANIN, a pigment found in everyone's skin. Features such as eye shape in Oriental faces, hair color, etc.can be noted. Emphasize pride in one's race and identity. Use tempera paint to do self portraits. See lesson 84 in this section.

55. **Rembrandt van Rijn - Self Portraits as a Young Man and as an Old Man** Louvre, Paris.
Compare the boldness, ambition, pride in the young face to the sadness and wisdom in the old man. Notice the clothes, also expressing these ideas.

56. **Judith Leyster - "Self Portrait"** (1635) National Gallery of Art, Washington, D.C.
Very few women gained renown as painters in past centuries. Judith Leyster looks quite satisfied as she sits before her canvas with palette and brush in hand.

57. **Robert Arneson - "Self Portrait in TV"** Glazed ceramic, Courtesy of the Struve Gallery, Chicago.
Arneson is laughing at himself and at the lined images we so often get on the television screen. Discuss self portraits and how each one might represent him/herself.

Relate these other Wilton audio-visuals to this section:

COLOR
PORTRAITS
SELF-PORTRAITS
CHINESE PAINTING
ART OF JAPAN
LETTERING (Do name cutting as portraits)

BULLETIN BOARD IDEAS

MANY RACES - ONE WORLD (Find photos from National Geographic)
OUR FACES SHOW HOW WE FEEL (Find magazine photos of many different expressions.)

****

Subtheme C: MY FAMILY, MY CULTURE

58. **Photo of family - Ted and Susan Hutchison with Daughter Jennifer and Adopted Korean Children, Angeline and Todd.**
The bonds of family can reach out to children of other cultures. This family has adopted two Korean children. Discuss family relationships and the close ties between brothers and sisters.

59. **Egyptian Family Stele,**
Annie Shoo (Eskimo carver) "Mother and Child" Green soapstone Collection Mr. and Mrs. R. T. Unsworth.
These two sculptures tell much about each culture. The family bond was important to ancient Egyptians. The father of this family was a dwarf, probably having legs that did not grow. This STELE is a tombstone.
Annie Shoo is an Eskimo woman who learned to carve by watching the men. Typical of Eskimo carvings, her work keeps the shape of the original chunk of stone, simply removing enough to bring out the form. Note the closeness of mother and child.

60. **Mary Cassatt - "The Boating Party"** National Gallery, Washington, D.C.
Mary Cassatt was an American woman who went to Paris and painted with the Impressionists. She often painted Mother and child themes. Ask a student to trace the circular rhythm that untied this whole family. Talk about the "language of art" - the way the shapes and colors say something about the family.

61. **"Family Group"** - Student, Plaster and Paper Mache.
This student made plaster casts of the faces of mother, father and child and they became the core of an apple.

62.**"Family Tree"** Student, Grade 6, Felt.
Here is the extended family, related as branches of a tree. The grandparents are the roots, their children the trunk, and the grandchildren the branches. Ask students to research their family tree and design it.

63. **Children in Greek Costume.**
Ask children to bring costumes of their cultural heritage. Collect photos of various national costumes. See National Geographic magazine. Enjoy the beauty and variety of the styles of dress.

64. **Mexican Meal - Taco, Enchilada, Tostada.**
Carry this into a study of nutrition, of the geography of farming and food production, of the national character of each country. Compare the sushi of the Japanese to the well-cooked foods of middle Europeans, etc. Notice the colors and artistry of the preparation as well.

65. **African Weaving, Native American Beaded Vest, Mola from San Blas Islands, Panama.**
The crafts of each culture have been carried on through generations. Collect many examples of crafts from the family origins of the students. Notice the strong design and careful workmanship.

66. **National Flags** - Student Paintings.
These paintings were done by students in a school which has 30 different national backgrounds represented. Color, design and symbol were studied. Design a flag for the school or classroom, for an event.

67. **Section of Unity Mural** - St. Thomas of Canterbury School, Chicago, Latex Paint.
This mural was designed in sections to represent each of the many national origins of the students. The ribbon design divides the mural, allowing a variety of backgrounds for the figures.

68. **Photo of a Group of Friends.**

69. **Detail of Mural of Sports and Arts** - St. Thomas Aquinas School, Chicago, Latex Paint.
Students divided this wall into diagonal sections to show all the arts and sports that enrich their lives. Figures for this mural were cut from posed models and projected with an overhead on the wall to the desired size.

Relate these other Wilton audiovisuals to this section:

ART AROUND US (Family and Children)
CHINESE PAINTING
ART OF JAPAN
EARLY AMERICAN CRAFTS

BULLETIN BOARD IDEAS

OUR FAMILIES (Family photos)
ARTS OF (feature the racial and national cultures of the children in your class. Bring artifacts from home..)

****

Subtheme D: MY WORLD

70. **Water Rippling into Rings.**
Talk about the symbolism of the rings of water. Our lives reach out to wider and wider circles of friends and co-workers - and enemies - as we grow. Refer to Social Studies.

71. **Three Homes.**
The first ring beyond self is home. Again, Geography and History will provide examples of the many different kinds of homes that climate and style of living have inspired. Collect and display many examples. Make a class book of homes.

72. **School Room.**
Another ring is the school community. Plan school community events, motto, etc.

73. **Neighborhood.**
The next ring is the neighborhood. Learn about the origins of the students' neighborhoods, the plan of them, the resources available in them. Redesign a neighborhood to add desired resources - park, playground, etc.

74. **Photo of Chicago Skyline.**
Cities or towns, large or small, are the next ring of our world. The study of city or town is a whole theme in itself. Carry it as far as you can with your grade level. Learn about the history, the design, the resources - museums, libraries, parks, etc.- transportation, public services, famous citizens, etc.

75. **Map of North America.**

76. **Children with Globe.**
Our country, our continent, and then the world are the next rings. Technology has brought us close to the entire world. Relate to Social Studies, Geography, conservation of natural resources, understanding of people and response to their needs, etc.

77. **Future Self Portraits - Students.**
Summarize by again focusing on the individual. Who are you? What are you going to be in the future? What are the qualities that make each person unique and special? Learn more about each other. Have a Mutual Appreciation Day.

78. **Child Looking in Mirror.**

79. **Jerry Van Amerongen - "How the Brain Works"**
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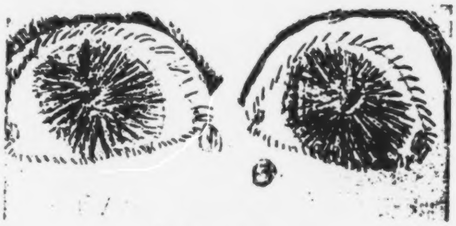
This cartoon, with its humorous fat man plugging in electric cords, makes the point of CONNECTING. This IS what the mind does - makes connections. Talk about THINKING NEW - the special human power to invent.

Relate these other Wilton audiovisuals to this section:

ART AROUND US - City and Country
ART ADVENTURE
AMERICAN WESTWARD MOVEMENT
MIDDLE AGES series
FOOTLOOSE IN HISTORY series

BULLETIN BOARD IDEAS

WHERE HAVE YOU TRAVELED?
PLACES TO VISIT IN OUR NEIGHBORHOOD
RESOURCES IN OUR CITY (Museums, symphony, dance, theater, etc.)
WHERE WOULD YOU LIKE TO TRAVEL?



Lessons:

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Subtheme A: MY BODY, MY SENSES

1. PERCEPTUAL DRAWING K - 3
YOUR PROBLEM: Draw your neighbor's eyes, looking for every detail.
YOUR MATERIALS: pencils and 12 x 18 paper, magnifying glasses.
YOUR AIMS: To look carefully, letting your eyes follow every edge. Your hand should do what your eye tell it. To see the circular design in the PUPIL and IRIS, the BILATERAL SYMMETRY in the two eyes. To draw large enough to fill your paper.
CONNECTIONS: Look for other circular designs. Look at the lens of a camera. Find out how your eyes work. Draw your neighbor's ear, face, hair.

MORE IDEAS

2. PERCEPTUAL Put small objects in paper lunch bags. Students must feel with one hand and draw with the other.

3. PERCEPTUAL Take a blind walk with a friend; one should be blindfolded. Feel and identify things.

4. PERCEPTUAL Take a tree walk. Follow the lines of the branches with your finger. Then draw a tree, looking closely at its shape.

5. PERCEPTUAL Start a TEXTURE bulletin board. Cut out letters for the title from textured wallpapers. Bring in soft, hard, rough, smooth things and arrange them on the board. Think of adjectives for each.

6. IMAGINATIVE (K - 3) On 36" wide mural paper, trace each child's body. Draw your idea of the path of food as it goes through your body and nourishes you. Learn about the DIGESTIVE SYSTEM.

7. PERCEPTUAL Trace your hands. Then, using a magnifying glass, look for every line and wrinkle and draw all details.

8. PERCEPTUAL Draw your shoes. Look for every line, laces, eyelets, soles, decorations.

9. IMAGINATIVE What happens when you lose a tooth? What do you think the "Tooth Fairy" looks like?

10. FIGURE DRAWING 4 - 6

YOUR PROBLEM: You are a reporter at a basketball game. Draw at least 7 players from posed models and then fill in the gym.

YOUR MATERIALS: 18 x 24 drawing paper, crayons or felt markers.

PROCEDURE: Set your paper either horizontally or vertically, as you would a camera. Draw the basket where you want it. Have students pose one at a time for game actions. Draw each pose where you want it. Figures can be partly behind each other - or you can draw both fully, letting them overlap. This is called TRANSPARENCY. Make those in front large, those in back smaller. When you have enough figures, draw the floor line so all feet are on it. Fill in the bleachers, signs, game lines, etc.

YOUR AIMS: To TRUST YOUR EYES as you draw the GESTURE of the models. To see the way the parts of the body connect. To learn photographic size relationships (larger in front. Bring in sports photos.) To fill your composition with interesting details.

CONNECTIONS: Find sports photos. Study actions and sizes. Look at the Matisse "Jazz" figure, at Annie Lee's baseball player, at Degas' "Ballet Dancers". Do other kinds of actions - workers, gymnasts, dancers, etc. Look at Jacob Lawrence's "Builders" to see how he filled in the background with their tools.

MORE IDEAS

11. PERSPECTIVE Draw a chair set up on a table. TRUST YOUR EYES. How different does it look? What parts do you see?

12. PERCEPTUAL Draw a SIMULATED TEXTURE - fur, sandpaper, burlap, tree bark. Look at the way Rembrandt painted lace. Then do rubbings of grids and textures.

13. FIGURE Draw a posed model in six stages of a movement. Let your drawings overlap to show the sequence.

14. FIGURE Pose as runners reaching the end of a race. Draw three or four figures from a side view. Make one the winner.

15. DESIGN - COLLAGE K - 3

YOUR PROBLEM: Make a SOUND SCORE of city noises - sirens, trucks, trains, people, cars, etc.

YOUR MATERIALS: 12 x 18 construction paper for background, assorted construction paper for cutting, scissors and glue.

YOUR AIMS: To cut shapes that look like sounds. Think about jagged, wavy, curving, etc. Pick colors that go with the shape. To arrange the shapes on your background and glue neatly.

CONNECTIONS:When your designs are completed, ask the class to perform them with body sounds - voice, hands, feet. Your sound score is like a music score.

MORE IDEAS

16. Make a TEXTURE **COLLAGE** for a blind person. Collect fabric, toothpicks, yarn, corrugated paper, etc. Cut, arrange and glue.

17. Do a SMELL **COLLAGE**. Spread areas of glue and press coffee, cinnamon, and other good-smelling things in each area.

18. FIGURE Cut a figure from a posed model. Don't draw first. Hold your paper up and LOOK at your model. Glue it on your paper and draw its shadow with crayon.

19. Your body is BILATERALLY SYMMETRICAL. Insects are too. Design a large insect with six legs. Make beautiful patterns on its body. Use crayon or felt tip marker.

20. COLLAGE Your blood vessels branch just like trees. Use many narrow strips of construction paper to make a branching pattern.

21. COLLAGE Cut flower parts - petals, stamen, leaves and curl them on your pencil. Arrange and glue flowers on a background. Fill your paper. Watch for repetition of colors to make your design pleasing.

22. DESIGN - FIGURE 4 - 6

YOUR PROBLEM: Cut two figures from posed models. Keep the NEGATIVE SHAPES as well as your cut figures. Arrange all the shapes on a background.

YOUR MATERIALS: 12 X 18 or 18 x 24 construction paper for background, 9 x 12 construction paper (2 sheets each) for figures, scissors and glue.

YOUR AIMS: To LOOK carefully at your model and cut the figure. (HINT: hold your paper up, close one eye, and see the model the same size as your paper. Stand where you get a good view of the model.) To arrange the POSITIVE and NEGATIVE shapes in a well-balanced and interesting design. Glue neatly.

CONNECTIONS: Look for positive-negative patterns in shadow shapes.

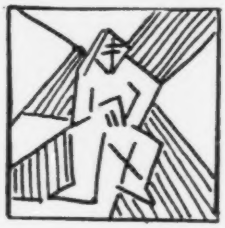
MORE IDEAS

23. Use oil pastels or chalks on dark paper to make a design of a musical instrument sound. Listen to a flute, a trumpet, a violin, a drum. What colors and shapes are their sounds?

24. Design a place mat and table setting. Cut out colored shapes for food to make a beautiful and well-balanced meal.

25. LETTERS Design a nutrition poster. Cut letters for your motto. Think about the FOUR BASIC FOOD GROUPS, JUNK FOOD, etc.

26. Design a mechanical person, with hinges, ball joints, and other machine parts for joints.

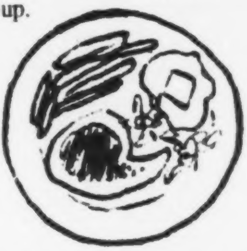


27. Look at a CUBIST painting. Draw a seated model, making all lines into angles. Bring lines out to the edge of your paper. Fill in shapes with rubbings of grids and patterns.

28. PAINTING K - 3

YOUR PROBLEM: Paint a delicious meal on a plate.

YOUR MATERIALS: 12 X 18 white or manila paper OR a large paper plate, tempera paint - red, yellow, blue and white in sections of foam egg cartons, brushes, newspaper, water containers, pails for water and clean-up.



YOUR AIMS: To plan and paint an appetizing and nourishing meal. To mix colors for each food. Mix red, yellow and blue together to make brown. Lighten it with white.

CONNECTIONS: Look at the "Still Life" by Henry Church. and "Pie Rows" by Wayne Thiebaud. Compare the kinds of food they show. Learn about what makes a BALANCED MEAL. Study NUTRITION in Science. Color makes our food appetizing. Look again at the white meal. It is nourishing food, but would you want to eat it?

MORE IDEAS

29. Paint a rainbow, a sunrise, a sunset.

30. Paint a bee's eye view of a flower garden. How large do the flowers look to a bee? Fill your paper. Mix beautiful colors.

31. Listen to music. Pick three colors and paint the rhythm of the music. Blend your colors and see the new colors you make.

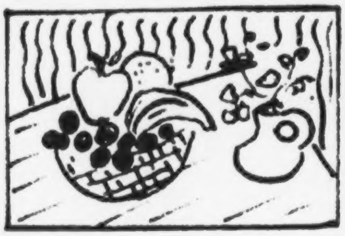
32. Read "In Just Spring" by e.e.cummings. Paint the colors and images of it. Paint the colors of each season. Write poetry about your favorite season.

33. Paint three dancers. Have students pose in dance actions. Choose three colors for figures and mix another for background. Make your figures large enough to fill a 12 x 18 paper.

34. Bring a musical instrument to class and pose a student with it. Look at paintings by Henri Matisse to see how he patterned his models and the background. Try to repeat the RHYTHM of the shape of the musical instrument in the other lines of your painting.

35. PAINTING 4 - 6

YOUR PROBLEM: Arrange a STILL LIFE of food, flowers, interesting textures and shapes, like baskets, bowls, etc. Draw from the still life with white chalk and then paint all of your lines with one color of tempera paint. Fill in each shape with color.



YOUR MATERIALS: 12 X 18 or 18 X 24 white paper, red, yellow, blue and white tempera or acrylic in foam egg cartons, brushes, water containers, newspapers, pails.

YOUR AIMS: To arrange a good COMPOSITION of shapes and colors. To use one color on all lines. To learn to mix colors. Red and yellow = orange; Blue and yellow = green; Blue and red = purple.

To make brown, mix all three PRIMARY colors. Lighten your colors by adding white.

CONNECTIONS: Compare the Henry Church "Still Life" with " Pie Rows" by Wayne Thiebaud. Find other still life paintings. Bring in food and flower photographs from magazines.

MORE IDEAS

36. COLOR THEORY Paint a FOOD COLOR WHEEL as a class project. Ask three groups of students to bring in foods from red to yellow, from yellow to blue, and from blue to red. Students can take one object to their desk, try to mix the exact color of it, and draw and paint it. When paintings are dry, cut out each shape and arrange in the order of the color wheel on a bulletin board or on a large piece of mural paper.

37. FIGURE Draw and paint a SHADOW MURAL. Use an overhead projector to cast shadows of gestures onto a 15 foot strip of mural paper. Students trace the shadow outlines as others pose. Discover the change in size as models stand closer to the paper or closer to the projector. Draw in TRANSPARENCY - letting figures overlap - or draw shapes behind others. Organize an exciting composition and then plan colors for painting.

38. Enlarge one flower as large as an 18 x 24 sheet of paper. Paint or finish in pastels.

39. Paint the color and action of a dance.

40. FIGURE Have a partner pose for you as your favorite star. Plan a pose to fit him/her. Finish with background to match.

41. SCULPTURE K - 3
YOUR PROBLEM: Work with clay while blindfolded. Model an animal or a person, FEELING instead of SEEING form.
YOUR MATERIALS: Self hardening clay or flour, salt and water mix, newspapers, pail and water for cleanup, popsicle sticks for shaping.
YOUR AIMS: To shape an animal or a person, FEELING the parts of the body instead of SEEING them. To add TEXTURE of fur, or hair or clothes with the stick for a tool. To discover how well you can SEE with your sense of TOUCH. To appreciate your sense of SIGHT.
CONNECTIONS: Learn the STRUCTURE of human and animal bodies in science. Collect small animal sculptures and study them.

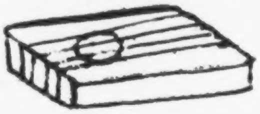
MORE IDEAS

42. Make your own musical instruments!

43. Collect glass bottles. Fill them with different amounts of water and make a musical instrument. Use spoons to tap them. Compose melodies. Add food coloring to the water and make it a color wheel.

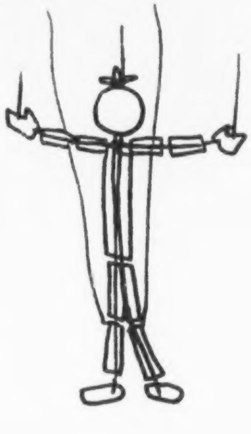
44. Stretch circles of tire inner tube over both ends of a 3# coffee can to make a drum. Punch holes along the edges of the rubber and pull the two pieces tight with string. (Bring an upper grade class in to work one on one with the little children.) Use dowel rods for drum sticks - or use your hands. Cover the can with construction paper and design it before fastening the rubber ends.

45. Decorate a gift box (about 9 x 12 inches and 1 inch high). Stretch rubber bands of different thicknesses around it. Pluck the rubber bands to make sound.



46. Make FEELIE boxes. Fill the inside walls of cardboard boxes with textures - a SOFT box, etc. Close them and cut a hand hole for feeling inside. Learn texture words.

47. SCULPTURE 4 - 6
YOUR PROBLEM: Make a MARIONETTE and make it dance.
YOUR MATERIALS: 1 36" length and 1 20" length of strong twine, 2" foam ball and a long nail, masking tape, scissors, cardboard for hands and feet, cloth, thread and needles to sew a costume for the marionette, ball of thinner twine, two 2"x 6" strips of thick cardboard or lath wood.

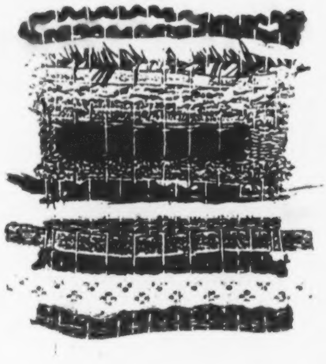


PROCEDURE: Push the nail through the center of the foam ball. Pull the 36" piece of twine through in half, so equal lengths hang down. Tie a piece of twine into the loop at the top. Tie the 20" length of twine right under the ball to make equal arm lengths. Then wrap 2" wide strips of paper around the arm sections, the leg sections and a 6" strip around the body. Fasten tightly with masking tape. Cut hands and feet from cardboard, punch a hole in each and pull the ends of the twine through them. Tie knots to hold. You now have the "skeleton" of your marionette. Paint the foam head or make a paper mache face over it. Add yarn hair and other details. Make a paper pattern for the clothes and cut them out of cloth. Sew the seams and dress your marionette. Fasten strips of the thinner twine to the hands, the knees, the head, and the back. Punch holes in your strips of cardboard or drill holes in your lath wood and pull the ends of the strings through them. Make your marionette move.
YOUR AIMS: To work carefully, with GOOD CRAFTSMANSHIP. To design your marionette well - make it some special person or comic character. To solve all the construction problems and make the marionette work.
CONNECTIONS: Learn more about puppetry. Find out its history. Plan a performance for your marionettes. Write a play. Ask a parent to build a stage.

MORE IDEAS

48. Use aluminum clothes line wire or rolls of newspaper as an ARMATURE and make a figure. Build it up with paper mache. (See SKILLS section of manual)

49. FIBERS K - 3
YOUR PROBLEM: Weave found textures into a pattern.
YOUR MATERIALS: A 6" x 8" piece of cardboard with slits cut 1/2" apart along the top and bottom edges, string to make a WARP, ribbons, feathers, yarn, and other found materials, scissors.
PROCEDURE: Tie a long piece of string to the corner slit and begin stringing the warp from top to bottom ONLY ON THE FRONT. Select pieces of material and weave them into the warp until the whole frame is filled. The cardboard can be removed when the weaving is finished.
YOUR AIMS: To weave correctly - start OVER the first string on one line and UNDER it on the next. To choose interesting colors and textures and weave them close together.
CONNECTIONS: Look closely at woven fabrics.



MORE IDEAS

50. Prepare for a visit from the tooth fairy. Design a special small pillow with a pocket for your tooth. Think about a shape, a design. Cut out two pieces of fabric, sew them together leaving an opening of about 3 inches. Turn your fabric inside out, stuff the pillow with cotton or fiber fill or old nylons, and finish sewing it closed. Decorate it with a stitched design or paint it with fabric paint.

51. FIBERS 4 - 6

YOUR PROBLEM: Make a hand puppet with a soft sculpture head made out of an old nylon stocking and fiberfill. Pick a character from history, the movies, fairy tales.

YOUR MATERIALS: nylon stocking, cotton batting to LIGHTLY stuff it, needle and sewing thread, scissors, yarn, buttons, assorted materials for hair, etc., 2" sections of cardboard tubes, cloth, scissors, needles, thread for body, utility knife for teacher, 4 x 8 foot double face corrugated panel.

PROCEDURE: Tie a knot at one end of your length of nylon. Fill it with batting and attach the 2" tube to the other end. Then begin squeezing the batting to pull out nose and eyes and mouth. Use your needle to go behind the shapes and make them stick out. Try to keep all of your stitches INSIDE. Finish the head with yarn or cotton hair and whatever other ideas you get. Cut a dress out of fabric, sew its seams, and attach it to the tube. Make cardboard hands and glue them into the arm sections.

TO MAKE A STAGE: Score the short sides of the corrugated panel 1 foot from each end. Bend back to make the panel stand. Paint a scene on the horizontal surface of the cardboard. Then use a utility knife to cut several 12" holes in the scene. These can be left in and pulled out when a character is to appear. (Attach a cardboard "handle" to the back of the pieces.) - Students can kneel behind the panel and bring their puppets through the holes to perform.

YOUR AIMS: To make your face look like the character you choose. To work with CRAFTSMANSHIP, trying to keep your stitches from showing.

CONNECTIONS: Look for more examples of soft sculpture. Think of other things you can make with stuffed nylons. Explore other kinds of stages. A large cardboard box can be made into a puppet stage.

52. PRINTMAKING K - 3

YOUR PROBLEM: Use your thumb to print people, flowers, and other things.

YOUR MATERIALS: 12 x 18 paper, stamp pads (Make your own with plastic lids and 2" squares of thin foam rubber or fabric. Put a small amount of tempera paint on each and rub in.)

YOUR AIMS: To use your imagination to make little figures dancing, running, walking by using your thumb as a stamp. To work neatly, trying to avoid extra smudges. To arrange your figures or flowers into a pleasing DESIGN.

CONNECTIONS: Look at the pattern of lines on your thumb print. Everyone has a different pattern. Can you draw the design of yours much larger? Look at it with a magnifying glass.

53. PRINTMAKING 4 - 6

YOUR PROBLEM: Make a cardboard block print of a person dancing and print a class scroll of dancing figures.

YOUR MATERIALS: 6"x 8" pieces of oak tag or thin cardboard, scissors, brayers, water base block printing ink, and a palette OR bristle brushes and tempera paint, paper for test printing, about 20 feet of shelf paper for scroll, newspaper and water for cleanup.

YOUR AIMS: To cut an interesting figure from your cardboard. Look at posed models. To ink it carefully and print neatly. To print it on the scroll several times in a way that makes it seem to move in its dance. You can also put your figure under a sheet of paper and rub it over and over in many positions.

CONNECTIONS: Find out about the invention of the printing press. Gutenberg's letters were much like your figures, mounted on blocks. Notice that your printed image is the reverse of your cut figure.

54. BOOKBINDING K - 8

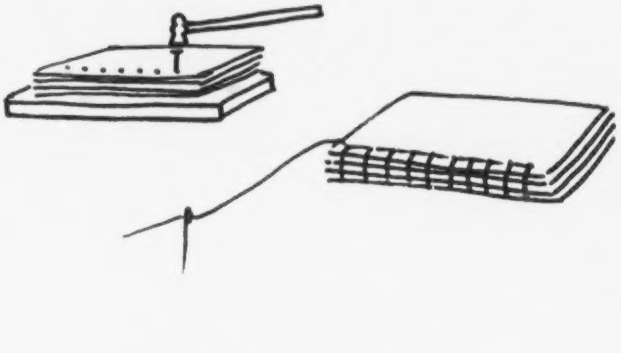
YOUR PROBLEM: Make a Japanese binding for a book on SEEING. Make each page a sketch of something beautiful that you see. Or write a poem or description of it.

YOUR MATERIALS: several sheets of bond paper for each student, 2 sheets per student of colored oak tag, large embroidery needles, yarn and scissors, a 2" nail, a hammer and a piece of wood .

PROCEDURE: Draw and complete your pages before binding. Stack finished pages together, adding the cover sheet with title and a back colored sheet. Measure and mark with pencil 1" intervals 1/2" in from the left edge. Use the hammer and nail and the board for support underneath the pages and hammer holes through the paper at each mark. Thread a 24" length of yarn into the needle and begin sewing both around the edge and along the row of holes. When you get to the bottom, go back up in the lines not yet filled. You will have a complete design when finished.

YOUR AIMS: To work with care and craftsmanship. To prepare the pages of your book BEFORE binding. To find BEAUTY all around you and to bring it together for others to enjoy.

CONNECTIONS: Look for Japanese style books. Often they will have a hard cover as a protection, not attached to the pages. Read poetry about beauty in nature.



Lessons:

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Subtheme B: MY FEELINGS, MY SELF

55. IMAGINATIVE DRAWING K - 3

YOUR PROBLEM: Your brain has a marvelous power to INVENT. Imagine this: You are out for a walk with your mother and everything you see ends up in her hat! Draw her face in the lower part of your paper and leave lots of room for her hat. Then fill it in with all the things you see.

YOUR MATERIALS: 18 x 24 paper, manila or colored construction, oil pastels, crayons or chalks.

YOUR AIMS: To draw at least 10 things you could see on a walk. To fill your picture with rich color, in your mother's face and in her hat. To let your imagination take over.

PROCEDURE: Draw a large (about 8" high) oval for the face. Draw a large hat shape, filling the height of the paper. For an interesting effect, do all of the drawing of face, hat and objects with one color, pressing hard. Then fill in each shape with color.

CONNECTIONS: Take a walk and make a list of all the things, large and small, that you see. Look carefully at a friend's face to draw the features of your mother's face.

MORE IDEAS

56. IMAGINATIVE Draw a cartoon strip about a day in your life. Think about something exciting that happened to you - or that you would like to happen to you. Write your story; plan nine pictures for it. Draw lines to divide your 12 x 18 paper into nine 4 x 6 sections.

57. IMAGINATIVE Draw your favorite dream. Where were you? Who was there? Think about the colors that it felt like. Fill the space with color and images.

58. FIGURE Draw figures from posed models. Have your models take gestures of feelings - surprise, fear, happiness, fright.

59. FIGURE Take a partner and pose for each other doing your favorite play activity. Then make your drawing into a self portrait.

60. IMAGINATIVE DRAWING 4 - 6

YOUR PROBLEM: Look in a mirror and make faces expressing fear, anger, surprise, silliness, etc. Draw your own face, exaggerating these expressions. Fill your paper with several expressions, letting them overlap. Add words if you wish. Use many different colors.

YOUR MATERIALS: 12 X 18 or 18 x 24 paper, felt markers or crayons, a mirror for each student, watercolors to wash over your crayon lines as a resist. (This means it will not stick to the waxy lines. Make your crayon lines HEAVY.) What will happen if you wash over marker lines? It might be nice!

YOUR AIMS: To let your eyes tell your hand what to draw; look at each line and shape of your face as you change expressions. To make an interesting composition.

CONNECTIONS: Watch other people as they smile, frown, get excited, etc. See how the lines of their faces change.

MORE IDEAS

61. MEMORY-PERCEPTUAL Make a visual autobiography. Begin by making a list of PERSONS, PLACES, THINGS, EVENTS of your life. Use 18 x 24 paper; divide it into interesting sections and begin drawing from your lists. Make important things large, lesser things smaller.

62. PERCEPTUAL-IMAGINATIVE (Give each student an apple.) Test your imagination. Make a careful contour drawing of the apple and then take a bite. Draw it after each bite, filling an 18 x 24 paper with many sketches. Then go back and make each sketch into whatever the shape suggests.

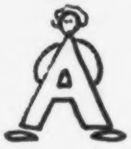
63. FIGURE Draw from posed models, EXAGGERATING the gestures by lengthening arms, legs, hands, etc. Do three gestures, letting them overlap. Then color in in TRANSPARENCY - color each shape made by overlapping with a new color. Try rubbing some sections over grids.

64. PERCEPTUAL Use a mirror to draw a self portrait. Then print the letters of your first name along the side and think of an adjective for each letter to describe yourself.

65. IMAGINATIVE Express emotions with line. Write the emotions and draw the lines. Fill your paper to make a good composition.

66. DESIGN - LETTERS K - 3

YOUR PROBLEM: Cut out the letters of your name and make them into funny creatures.



YOUR MATERIALS: colored construction paper and scissors, 12 x 18 background paper and glue, markers or crayons.

YOUR AIMS: To cut your letters carefully. Make them large. Start by cutting a rectangle as a box for each. Cut away just enough to make the outline of the letter. Then cut inside the O or other closed letter. To arrange and glue your letters neatly. To think of people or animals that each letter could be and add drawn details.

CONNECTIONS: Do movement exercises making your body into letters of the alphabet. Work with a partner to make M, H, W.

MORE IDEAS

67. LETTERS Write or print your name with crayon large on a sheet of 9 x 12 paper. Then begin outlining each letter with another color. Continue adding outlines until your paper is filled.

68. Design a space you would like to be in. Add furniture, flowers, whatever you would like in it. Make it wonderful.

69. Do a REPEAT PATTERN design with your initials. Measure and divide a 12 x 18 paper into 2" squares. Draw your initials in the squares, using one color for each letter. Use another color to fill in the backgrounds of the squares with pattern - dots, lines, etc.

70. Do a name MOSAIC. Cut or tear construction paper into many small pieces. Arrange the pieces to mane the letters of your name. Glue carefully, using a Q-TIP to apply small amounts of glue.

71. Make a MANDALA. This is a circular design that represents yourself. Use a compass and make several CONCENTRIC circles. Fill in the sections with things you like or words about you.

72. Design yourself as your favorite food. Draw it as your face or your whole body. Add details.

73. DESIGN - FIGURE 4- 6
YOUR PROBLEM: Design sports clothes for yourself. Take a partner and pose for each other in three sports actions. Do just outline gesture drawings in pencil. Then design clothes and draw them on the figures in color.
YOUR MATERIALS: 12 X 18 paper, pencils, markers or colored pencils.
YOUR AIMS: To look carefully at your model and draw good figures. To design interesting clothes for a special sport. To arrange three figures to make a good composition.
CONNECTIONS: Find catalogs and advertisements for clothes.

MORE IDEAS

74. LETTERS Design a poster to express ideas about LOVE and CARING. Cut out large letters and arrange them on your paper. Then draw around them or add other words to complete your idea.

75. COLLAGE Cut out a large photograph of a face from a magazine, cutting away background. Then cut the photograph apart to stretch and exaggerate the expression - smile, long face, etc. Arrange the pieces in order on your paper, separating them just enough. Glue carefully.

76. Design yourself into a postage stamp. Make yourself famous for something. Use a 9 x 12 paper. Draw the stamp shape 8 x 10 and use a quarter or a cardboard pattern to draw the perforation lines around the shape. Then design the stamp, using your face or your name. Look at stamps to see what else needs to be on it - the amount, USA. Plan it to be a vertical or horizontal design.

77. Use markers to build your name with just dots. Fill a 9 x 12 paper with dots in many colors, making them denser in the shapes of the letters. HINT: start by drawing outlines of the letters lightly with a pencil. Plan them to fill the paper well.

78. Find words in magazines to describe yourself. Make a **ME COLLAGE** self portrait with them. Think about adding cut out eyes, etc. and arranging the words into a face form.

79. LETTERS Cut the letters of your name, designing them to say something about you - tall, strong, graceful, funny, etc. Arrange and glue on a 12 x 18 paper. Add drawn images to tell more about you.

80. PAINTING K- 3
YOUR PROBLEM: What color do you FEEL? On colored construction paper, use chalk or tempera paint to make a self portrait in the colors of your personality. Do you feel YELLOW, BLUE, RED, PURPLE? What colors and shapes can show you happy, sad, quiet, mischievous, funny? Draw your face or just make an abstract design of shapes and colors.
YOUR MATERIALS: 12 X 18 colored construction paper or manila paper, tempera paint, acrylic paint, or colored chalks, (for tempera or acrylic) brushes, water containers, newspaper, sponges.
YOUR AIMS: To mix colors that express your personality. Experiment on your palette to make new colors. To COMPOSE shapes and lines that make a good painting and that tell about you.
SUGGESTIONS:Try using a sponge to get textures, or use a stick to cut lines in the wet paint. Apply paint thick. Use water only to clean your brush or sponge. Thinned tempera dries looking washed out. If you brush most of the paint onto your paper each time, you can dip into another color without mess.
CONNECTIONS: Display the finished paintings and see if the class can identify the "personalities." Talk about what colors express.

MORE IDEAS

81. COLOR THEORY Write a poem about your favorite color. Use just that color and white and black to make a painting. This is called a MONOCHROME painting.

82. COLOR THEORY COOL COLORS are BLUE, GREEN, PURPLE. Use those colors and mix them with white to make a cool scene.

83. COLOR THEORY WARM COLORS are RED, ORANGE, YELLOW. Use those colors and mix with white to make a hot scene.

84. PAINTING - COLOR THEORY 4 - 6
YOUR PROBLEM: Paint your self portrait in the color of your skin. Skin color comes from a PIGMENT called MELANIN. No one has "white" skin. The amount of melanin in your skin determines how brown, black, yellow or red your skin looks. Your parents' RACE and the climate you live in affect your skin color.
YOUR MATERIALS: 12 x 18 manila or white drawing paper red, yellow, blue, black and white tempera or acrylic paint, brushes, containers for water, newspapers, pails for cleanup.
SUGGESTIONS: Mix small amounts of red, yellow and blue

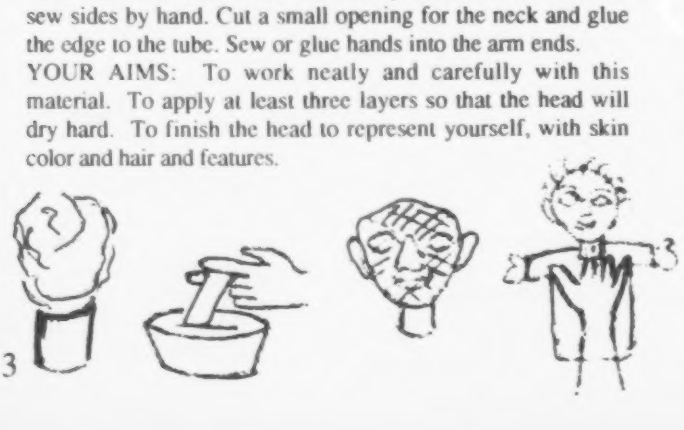
on your palette until you get a NEUTRAL brown color. Then add enough white to lighten or a drop of black to darken to match your skin. Mix enough of this color on your palette and then draw and fill in the shape of your face. Use white and the color of your eyes to paint over the skin color and make your eyes. Did you know that your eyes are really in the middle of your face? Measure with a ruler from the top of your head to your chin. Then see that your eyes are right in the center of that measure. Look in a mirror to see how light hits your nose. Lighten the skin color to show your nose. Paint your mouth. Mix your hair color and paint your hair style. Then decide on a background color that looks good.
YOUR AIMS: To mix the correct tone of your skin. To look in a mirror and paint your own likeness. To learn the proportions of a face. To see light and shadow on your face. To complete your background into an interesting composition.
CONNECTIONS: Learn more in Science about MELANIN and how it makes your skin color. Why does skin tan in the summer sun?

MORE IDEAS

85. COLOR THEORY Use clothes catalogs to select a CLOTHES COLOR WHEEL for yourself. Pick selections from the color wheel colors that YOU like to wear - PINK or MAGENTA for RED, TAN for YELLOW, LIME GREEN or DARK GREEN instead of GREEN. etc. Then try to mix those colors with tempera paint.

86. SCULPTURE K - 3

YOUR PROBLEM: Make a hand puppet of yourself out of PAPER MACHE. Then plan a puppet show with your friends.
YOUR MATERIALS: newspaper, cardboard tubes cut in 1" lengths, non-toxic wallpaper paste MIXED BY TEACHER thinned to a creamy consistency, margarine cups of paste for each student, empty soup can for each student
tempera paint, yarn, glue to finish heads, fabric for puppet dress, sewing materials, scissors.
PROCEDURE: Crumple a 3" ball of newspaper and pull the bottom of it into the cardboard tube. Arrange each child's desk with a section of newspaper and a cup of paste. Tear strips of newspaper, dip them into the paste, and begin "bandaging" the head and the tube with layers of strips. When two layers are on all over, start adding pieces of paper for nose, eyes, ears, mouth and apply small strips to hold them on. Set each head in a soup can to dry. When dry, the heads can be painted and yarn glued on for hair. Cut puppet "dresses" out of fabric. Cut hands out of cardboard. Sew dresses by machine or let students sew sides by hand. Cut a small opening for the neck and glue the edge to the tube. Sew or glue hands into the arm ends.
YOUR AIMS: To work neatly and carefully with this material. To apply at least three layers so that the head will dry hard. To finish the head to represent yourself, with skin color and hair and features.



CONNECTIONS: Make a puppet stage with a large furniture box. Cut a rectangular opening half way up. Draw scenes for the inside background on 18 x 24 paper. Students sit inside the box and show their puppets. Write and perform plays about the children's dreams and their play.

87. SCULPTURE 4 - 6

YOUR PROBLEM: Make a mask of your own face from plaster cast material. Paint the finished mask as a self portrait or fantasy face.
YOUR MATERIALS: plaster cast cloth (available from hospitals and commercially), small cups for water, scissors, newspaper for smocks and table protection, Vaseline to protect skin, shower caps for hair, tempera paint and other materials to finish.
PROCEDURE: (SUGGESTION: Have several adult assistants for this.) Cut the plaster cloth into many 1" strips. Prepare each child by coating the face with Vaseline, covering hair with a shower cap, and making a smock out of newspaper or old shirts. After a demonstration, assign students in pairs to do each other's faces. Wet and apply one strip at a time, starting by outlining the face from chin to hair line. Overlap strips as you apply them, working in to the features. LEAVE EYES AND NOSTRILS OPEN. Apply three layers for strength. Allow to dry for about 5 minutes. The mask comes off with slight pulling pressure on the edge. CAUTION: it is important to keep face still while strips are being applied and until the mask is dry.
YOUR AIMS: To smooth the strips as they are applied, so that the mask will be well made. To apply enough layers to make a strong mask. To finish your mask as a self portrait, mixing correct skin color, or as a fantasy, using many colors.
CONNECTIONS: Sculptor George Segal makes whole figures by applying plaster cast cloth to his models. Look for examples of his work. Study the shapes and features of faces from the finished masks. Notice differences - oval, squarish, round faces. Display finished masks, or add elastic to make them wearable.

88. PRINTMAKING K - 3

YOUR PROBLEM: Make a glue and string initial design and to rub over it as a print.
YOUR MATERIALS: 4" X 6" pieces of cardboard, packaging twine, scissors, glue, crayons and paper for rubbing finished designs.
PROCEDURE: Draw your initials on your cardboard first, adding other lines to make a whole design on your block. Go over the lines with a glue dispenser and set string into each line. Allow to dry. Set the block under a sheet of paper and rub over the paper with the side of a crayon to reveal the design.
YOUR AIMS: To make an interesting pattern. Try overlapping several rubbings using different colors.
CONNECTIONS: Find other surfaces that can be rubbed to make designs. Radiator grids, wood grain and other classroom surfaces will work well. Make other rubbed designs.

89. PRINTMAKING 4 - 6

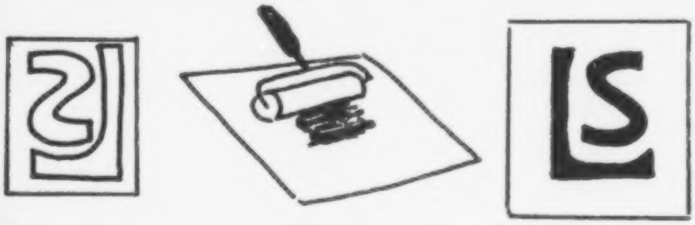
YOUR PROBLEM: Make a personal logo as a block print with cardboard.

YOUR MATERIALS: 4" x 6" pieces of cardboard, other cardboard to cut, scissors, glue, waterbase block printing ink, brayers, palette, sheets of bond paper for printing, newspapers, pails of water for cleanup.

PROCEDURE: Plan and cut out a logo design of your initials large enough to fill the 4 x 6 cardboard base. Glue the pieces on THE REVERSE SIDE AND BACKWARDS - the printing process will reverse the design. Allow to dry over night. Ink the block by applying ink EVENLY to the brayer and then rolling it on the design. Work on newspaper. Set a sheet of bond paper on the inked block and rub over it carefully, using the back of a spoon. Pull up the print. Watch to avoid fingerprints and smears as ink is applied. Make several prints, inking the block each time.

YOUR AIMS: To learn good craftsmanship. To try many ways before deciding on your design.

CONNECTIONS: Look for LOGOS of business - GM, VW, etc. Make a bulletin board display of them.



Lessons:

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Subtheme C: MY FAMILY, MY CULTURE

90. FIGURE DRAWING K - 3

YOUR PROBLEM: Draw a picture of your family at home. Place each member of your family doing what they do to help around the house.

YOUR MATERIALS: 18 x 24 drawing paper, crayons.

YOUR AIMS: To plan a way to show the inside of your home. To draw each person working - cooking, cleaning, taking out the garbage, etc. Have students pose so you can draw the actions. To finish the drawing with color and shape in the backgrounds. Put in furniture, doors, windows, etc.

CONNECTIONS: Look around your home and remember all the things that make it a pleasant place to live. Watch your family members working and relaxing around the house. Talk with them about your family living and working together.

MORE IDEAS

91. FIGURE Draw a picture of "Mother and Me" or "Dad and Me". How would you like to show yourself with them? Where would you be in the picture? Fill in the background. Look again at the film strip to see the Egyptian Family Stele, the painting by Mary Cassatt and the Eskimo "Mother and Child.". Go up to the projector and trace the lines with your finger. Put yourself into the picture.

92. PERCEPTUAL - SPACE Draw your own room, putting in all the furniture and the things you keep in your room.

93. FIGURE Pose for each other to draw you and your friends playing together. Plan the kinds of games you want to show, the place you want to be - in the park, on a playground, at the beach, etc. Complete the background with many details.

94. FIGURE - IMAGINATIVE Make up a story about a day that no one did family tasks. What would it be like? Draw what the house would look like.

95. PERCEPTUAL Draw your pet. Make your drawing as large as a 12 x 18 sheet of drawing paper.

96. FIGURE DRAWING 4 - 6

YOUR PROBLEM: Draw a family portrait. If you have family photographs, look at them and plan how you will arrange all the members of your family.

YOUR MATERIALS: 12 x 18 paper, crayons, oil pastels, colored chalks or colored pencils.

YOUR AIMS: To try to draw each member of your family.

REMEMBER: TRUST YOUR EYES AND YOU CAN DRAW ANYTHING. To look for as many details as you can in faces, hair, clothes to tell about each person. To plan a background for your family portrait - your living room, a place you all like to go, an imaginary setting.

CONNECTIONS: Look at the audio-visual to see how many ways artists show family. Find others. Plan a bulletin board of family pictures from classmates and from magazines. Are all families happy? Read the newspapers and learn about families who are hungry. What are some of the things that make families suffer?

MORE IDEAS

97. FIGURE Learn about famous members of your CULTURAL and RACIAL family. Find pictures of them. Draw them doing the great things they have done for their people. Write stories to go with your picture.

98. FIGURE If students in your class have costumes from their native culture, ask them to bring them and pose for you. Draw all the details of the costumes. Pose them in a dance action.

99. FIGURE If your grandparents or great grandparents are living, draw pictures of them.

100. PERCEPTUAL Do a chalk drawing of your favorite ethnic meal.

101. FIGURE Draw yourself and your best friend. How do you want to show your friend? Think about background.

102. DESIGN K - 3

YOUR PROBLEM: Design a birthday card for someone in your family.

YOUR MATERIALS: 9 x 12 construction paper, scraps of colored paper, scissors, glue, felt markers.

YOUR AIMS: To cut shapes of colored paper to make a pleasing design for your card - flowers, a bird, a car, or other image that your birthday person would like. To apply glue with a cotton swab and keep your card clean. To plan and letter the greeting carefully, so that it fits well on the card. (Try it in pencil on another piece of paper first.)

CONNECTIONS: Bring birthday cards you have received to class. Compare designs and decide which ones are good design. Look for pleasing colors and study the kind of letters used. Pick out the ones you like best and tell why.

MORE IDEAS

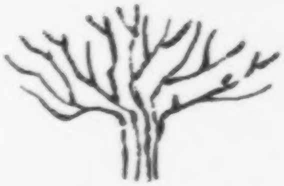
103. Bring examples of designs from ethnic cultures to class - cut paper flower designs from Scandinavian and Baltic countries, bark designs from Africa, masks, woven blankets from American Indians, Japanese origami, etc. Learn what these designs mean and how to make them.

104. Arrange a display of objects from many countries.

105. COLLAGE Design a flag for yourself or for your family. Flags use colors and symbols - stars, animals, etc. to represent ideas. Plan yours. Make it from colored construction paper cut into background shapes. Draw symbols with markers on the shapes.

106. Make a totem pole representing your family. Use a 9 x 12 or 12 x 18 piece of construction paper that you can roll into a tube when you finish. Design your family names or other symbols one above the other. Who will be on top? Who will be on the bottom? Glue into a cylinder when finished.

107. Bring lace doilies, carved boxes, or other raised designs and do rubbings from them.



108. DESIGN 4 - 6

YOUR PROBLEM: Design a FAMILY TREE. Your family grows like a tree, branching and increasing. Could your grandparents (your mother's parents and your father's parents) be the roots? Think of their children (your parents and your aunts and uncles) as trunk, you, your sisters and brothers and your cousins as smaller branches branching from parents.

YOUR MATERIALS: You could do this in many different materials. Choose one of these: yarn glued on a burlap or felt background to make tree and branch lines. Plan the design and draw glue lines with a dispenser. Lay the yarn in the wet lines. Names could be lettered on paper leaf shapes and glued on, heavy crayon lines on drawing paper. Wash over with watercolor and paint foliage. When dry, print names in the right places. You might want to cut out photo heads and place them in your tree.

YOUR AIMS: To gather an accurate listing of all your relatives and how they are related to you. To plan a design that will be an interesting tree form and will include branches for all of your relations. To use your material well.

CONNECTIONS: Learn more about your family. How many GENERATIONS can you find? Interview your grandparents and learn stories of when they were young. Write about them and ILLUSTRATE your stories. Make them into family books. Learn the meaning of SECOND COUSIN, FIRST COUSIN-ONCE-REMOVED, GREAT AUNT, and other relation words. Do a class dictionary.

MORE IDEAS

109. Design a COAT OF ARMS for your family. Look in an encyclopedia to find out more about HERALDRY. This means the symbols used on coats of arms in ages past. Choose symbols - colors and forms - that could represent something about your family. Think of animals, flowers, etc. Cut a SHIELD shape out of a 12 x 18 sheet of construction paper as a background. Use cut paper for shapes on it. Draw details with markers.

110. PAINTING K - 3

YOUR PROBLEM: Paint a picture of a mother and child. If you have a baby at home, draw your mother holding it. Enlarge your drawing when you are ready to paint it.

YOUR MATERIALS: 12 X 18 drawing paper - white or manila, tempera paints in foam egg cartons, brushes, cups for water, newspaper, paper towels, pails.

YOUR AIMS: To think of a pose that expresses the mother's love for the child and to look for details as you draw it. To draw your picture large enough to fill the paper. To mix good colors for skin, clothes, background. (For kindergarten and first grade, colors for skin can be mixed by the teacher.)

CONNECTIONS: Look again at the film strip to see the Mother and Child works of art. Many artists choose this subject. Find other paintings or sculptures about the love of mothers and children.

MORE IDEAS:

111. FIGURE Ask students who have ethnic costumes to bring them to school and pose for the class. Do large (18 x 24) tempera paintings. Plan a pose that suits the costume - seated, dancing, holding something, etc.

112. Make an accordion fold book about your family, using shelf paper or mural paper cut into 8" x 36" lengths. Fold in half and in thirds, to make six sections. Refold back and forth to make an accordion style. End sheets 8" x 6" can be cut on the paper cutter from railroad board or cardboard and glued on. Plan a title for the cover and a story with six sentences that can be written at the bottom of each page. Use watercolors to paint pictures on each page to illustrate the story.

For primary grades, team students one on one with an upper grade. The task of the older students is to help with the folding of the paper and attaching of the covers. They lead the child to tell the story, write the sentences CORRECTLY at the bottom of each page, and then guide the primary children as they read and illustrate their stories. (Direct them not to draw for the child.)

113. PAINTING 4 - 6

YOUR PROBLEM: Plan and paint a MURAL (a wall picture) on mural paper telling about the races and nationalities of all the students in your school.

YOUR MATERIALS: For paper, tempera and a 20 foot length of 36" mural paper, 1" brushes, pails, newspaper, overhead projector for enlarging, construction paper and scissors for figures.

PROCEDURE: List all the races and nationalities of the students in your class or school. Think about how each group can be shown in the mural. Look at ideas from every student and combine and choose to get a whole design. Think of a way to divide the wall into sections. Decide what the people in each section could be doing - dancing, coming to this country, cooking, etc. Pose in partners and cut the figures right out of 9 x 12 construction paper. Tape the mural paper to the wall. Place one figure at a time on the overhead projector and move the projector nearer or farther from the wall to get the size you want. Trace the outline on the wall with LIGHT COLORED CHALK (dark colors will mix with the paint.) When figures should go behind others, try making them smaller. Trace only the part of the figure that shows. Draw all details and backgrounds with LIGHT CHALK. Begin painting BACKGROUND COLORS. When these are dry, paint figures.

YOUR AIMS: To show by your design how all people are one and should be friends. To work together to plan and carry out a group project. To be responsible for completing your part of the mural and for cleaning up each time you work. To learn size relationships by using the overhead projector to enlarge.

CONNECTIONS: Find reproductions of murals by Diego Rivera, Juan O'Gorman, and David Siquieros. These Mexican artists painted scenes and ideas about the Mexican people and the revolution.

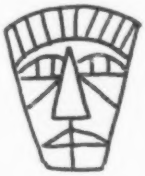
MORE IDEAS

114. Find flags of the nations your family comes from. Do 18" x 24" paintings of them. Have a school display.

115. SCULPTURE K - 3

YOUR PROBLEM: Make a mask with geometric designs like those used in African masks.

YOUR MATERIALS: railroad board or heavy construction paper, newspaper, scissors, glue, stapler, yarn, raffia, Styrofoam spools, tooth picks, popsicle sticks, cardboard tubes cut into circles, small cardboard jewelry boxes, other small objects, paper punch.



PROCEDURE: Fold a piece of newspaper in half and cut a shape for the mask around the fold. Make it oval, round, or rectangular. Make it about 12" long. When satisfied, trace the shape on railroad board. Cut 3" slits up from the bottom center and down from the top center. Pull the two sides together and staple to give the mask a third dimension. (Do the stapling when the mask is all finished.) Choose objects like spools or small boxes or cut shapes for all the features. Figure out ways to make them stick out (pieces of Styrofoam under, etc.) Punch holes along the top and sides of the mask and tie strips of yarn or raffia in the holes. Think of ways to add design - yarn lines set into glue lines, strips of construction paper curled around a pencil, what else?

YOUR AIMS: To make a BILATERALLY SYMMETRICAL design (same on both sides.) To use geometric shapes for the features and decorations. To glue well, so that all added pieces hold firmly.

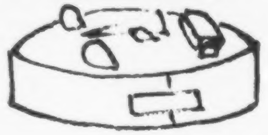
CONNECTIONS: Look at the strong designs of African, South Sea Island, American Indian, Oriental masks. Make a bulletin board display of pictures of masks. National Geographic -.magazines have excellent materials on these cultures.

MORE IDEAS

116. Make a family mobile. Start with a hanger or strips of balsa wood. Make shapes out of construction paper to represent each family member - figures or objects like a car or a hat. Punch holes in each and tie them with thin string or yarn to the frame. Place them so they balance as they hang.

117. SCULPTURE 4 - 6

YOUR PROBLEM: Make a paper mache mask that you can wear in a ceremonial dance.



YOUR MATERIALS: wheat paste mixed BY THE TEACHER to a creamy consistency, newspapers - section for each desk, margarine cups for paste, masking tape, tempera paint and brushes for finishing masks.

PROCEDURE: Arrange each student's desk with a section of newspaper and a cup of paste. Open a sheet of newspaper and fold it from bottom to top into a long 3" wide strip. Attach the ends of the strip with masking tape to make a circle. Lay the circle on the desk and stuff it lightly with crumpled newspaper. Wrap the crumpled paper with a sheet of strip of paper from the section - newspaper tears straight in only one direction. Find the right direction. Dip the strip in the paste, run it through your fingers lightly to remove excess, and begin "bandaging" the mask. Bring the strips around the circle and over the surface. Tear just a few strips at a time, so the desk stays orderly. When a full layer is on, begin adding folded and rolled pieces of paper to make the nose, eyes, mouth stick out. Attach them with small strips of paper and paste. Add at least two more full layers of newspaper and paste over the whole mask. Allow to dry for a few days. When the mask is dry, the crumpled paper can be carefully pulled out. Paint the mask, add other materials, cut slits to see through, add elastic to the sides to attach to students' heads. Plan a costume to go with the mask. Design a ceremonial dance.

YOUR AIMS: To be as inventive as you can be in adding features. Make a long nose, big ears (animal or human), etc. To smooth the strips of paper mache as you apply them, so the mask is strong and neat. To finish the mask with paint in an exciting design.

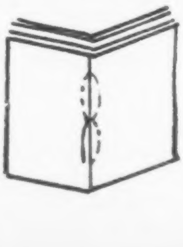
CONNECTIONS: Study the design of African, American Indian, South Sea Island masks. Learn what the geometric shapes mean. These masks are an important part of the cultures that make them.

118. FIBERS K - 6
YOUR PROBLEM: Make a TIE DYE design in fabric. You can use a tee shirt or a piece of old sheet.
YOUR MATERIALS: cotton tee shirt or 2 foot square of cotton sheet, white wrapping twine, scissors, 5 gallon metal or plastic container, natural dye, rubber gloves, newspapers, paint mixing sticks, aprons or smocks for all.
PROCEDURE: This project is ideal for teaming an upper grade with a lower grade, one on one. Ties can be made to form circles by pulling up the center of the circle and beginning to tie the string TIGHTLY around the fabric. The circle can be made wider by continuing to tie around that point. Do the front and back of a tee shirt separately. For straight border lines, fold the fabric in accordion folds and tie the string around it. Two tied places make two lines. When all ties are firmly done, immerse the fabric in the vat of dye, using rubber gloves. Move it with a stick occasionally to distribute the dye evenly. After about 10 minutes, remove it, squeeze the dye water out, and rinse in a sink under running water. Cut the strings off and see the design. Hang to dry.
YOUR AIMS: To plan a good design, using circle and straight line patterns. To work carefully, tying the string tightly. To use rubber gloves whenever you touch the dye. To learn GOOD CRAFTSMANSHIP.
CONNECTIONS: Find examples of tie dye designs from Africa and India.

MORE IDEAS

119. Use fabric scraps to make an APPLIQUE design. Cut out shapes, making each one larger so the edges can be turned under. Sew them to a background with thin sewing thread, trying to keep your stitches small and hidden. Look at the MOLA in the audio-visual.

120. BOOKBINDING 4 - 6
YOUR PROBLEM: Make a sewn binding book about your family or your culture.
YOUR MATERIALS: four sheets of 9 x 12 or 12 X 18 paper for the SIGNATURE (section of a sewn book.), fold the sheets in half to make 16 pages (8 with two sides.), one 12 x 18 sheet of colored construction paper per student for end sheet, 12 x 19 railroad board for covers, scissors, glue , needle, buttonhole thread.
PROCEDURE: Plan the book in another set of sheets called a DUMMY. Place the four folded sheets together and number them from 1 to 16. Then plan the arrangement of each page. Place sentences of a previously written story on pages, allowing for a title page. Plan what illustrations will be good and where they should be placed. When the plan is complete, the writing and the illustration can be done on the good paper BEFORE the book is sewn together. Number the good sheets and work from the dummy.



MATERIALS FOR ILLUSTRATION: Use a material that will not smear on the opposite side or penetrate through the paper. Colored pencils, cut paper, water color, fine markers, or chalk applied with a piece of cotton work well. Cut stencil shapes from paper, set them on the page, rub cotton on a piece of chalk and then rub it on the paper, out from the stencil edge.
When the pages are completed, place them together in the right order and place the end sheet on the outside. Use a darning needle and button hole thread to sew the signature. SEE DIAGRAM. Start in the center from the outside, leaving a four inch "tail" of thread. Sew through the five sheets and bring the needle out again an inch from the top. Go back in through the center hole and out an inch from the bottom. Bring the end of the thread to the center back and tie to the tail of the thread. Make a cover out of cardboard and attach the book to it by gluing the end sheet to the inside.
YOUR AIMS: To gather interesting information about your family and your culture and write a good story. To illustrate the pages of your book with pictures you draw of family, of designs, etc. To work carefully to construct your book with CRAFTSMANSHIP.

Lessons:

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Subtheme D: MY WORLD

121. FIGURE DRAWING K - 3
YOUR PROBLEM: Draw a picture of yourself in the future. What will you be when you grow up? Think about what you will wear, where you will be, what you will be doing.
YOUR MATERIALS: 12 x 18 drawing paper, crayons, oil pastels or markers.
YOUR AIMS: To imagine yourself in the future. To think about many details and draw them in your picture. To fill your COMPOSITION with large and small shapes to make it interesting. To use your drawing tool well, filling in color areas.
CONNECTIONS: Collect pictures of people doing many different kinds of work. Make them into a bulletin board display of OCCUPATIONS.

MORE IDEAS:

122. MEMORY - IMAGINATIVE Draw a map of your way home. Show the houses, parks, signs that you remember along the way. Let your map tell whether you walk or ride to school.

123. FIGURE Draw yourself and your friends playing in the park or playground. What kinds of things can you do? Do you have swings, slides, places to climb? Pose for each other in the actions of your play - roller skating, bicycle riding, playing ball, etc. Complete the background behind your figures.

124. PERCEPTUAL Draw the SKYLINE of your city or town. What does it look like as you approach it? Think of important buildings.

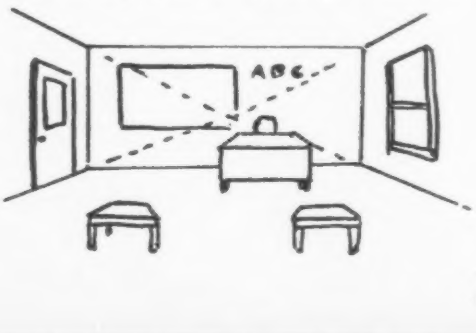
125. IMAGINATIVE Draw your city as it would look from an airplane. Show the streets, the roofs, the tops of trees.

126. PERCEPTUAL Enlarge a map of the world. Find or photocopy one that you can cut up. Measure it into small equal squares, number them for reorganizing, and give each student a square of the map and a square of paper about 9 x 9 inches. Enlarge the small square, drawing lightly with pencil until it is accurate. Match your square with the one next to it to see if your borders meet. Add color, names of places, and any other details you think of. Bring all the sections together into a very large map. Use tape on the back to attach the pieces.

127. PERCEPTUAL DRAWING 4 - 6
YOUR PROBLEM: Draw the FACADE (the front) of your home. Go out in front of it and draw every detail. Then bring all the homes together into a "Class Neighborhood."
YOUR MATERIALS: 18 x 24 paper, markers, pencils, crayons, drawing board or sheet of heavy cardboard.
YOUR AIMS: To look for frames of windows, roof lines, porch, steps, etc. Show the bricks or wood lines. DRAW WITH YOUR EYES. To SEE the design of your home. To include trees, bushes, paths, flowers, etc. To plan as a group to design your "neighborhood."
CONNECTIONS: Learn about ARCHITECTURAL STYLES of houses. Find the meaning of BUNGALOW, SALT BOX, COTTAGE, RANCH HOUSE, BI-LEVEL, TRI-LEVEL. Look for pictures of VICTORIAN, GOTHIC, COLONIAL, ITALIANATE, GEORGIAN style homes.

MORE IDEAS:

128. PERSPECTIVE Draw the front of your classroom in PERSPECTIVE. Cut a hole 1" X 1 1/2" in a 3 x 5 card and use it as a viewer. Close one eye and see the floor and ceiling lines. The ceiling lines will see to angle up from the end wall, the floor lines will seem to angle down.
PERSPECTIVE is a mathematical way of drawing. Artists during the Renaissance drew this way to show DISTANCE and DEPTH in their paintings.
They used a VANISHING POINT. This is the point you see right ahead of you as you look at the wall. The walls coming away from the end wall seem to follow lines from that point. Instead of drawing vanishing point lines, just TRUST YOUR EYES. Look through your viewer and draw what you see.



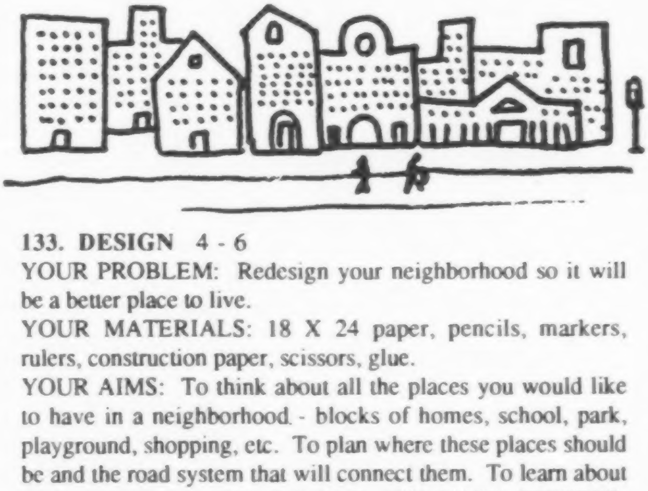
129. DESIGN - COLLAGE K - 3
YOUR PROBLEM: Design a city MURAL out of construction paper. Cut out buildings, windows, trees, cars, street lights, signs and arrange them on a piece of mural paper.
YOUR MATERIALS: 9 x 12 and 12 x 18 colored construction paper, scissors, rulers, glue, 20 foot piece of mural paper 36" wide.
YOUR AIMS: To plan your mural with your classmates. To work together and listen to everyone's ideas. Where will you place the streets? To cut tall buildings and add many windows. Use your ruler to measure and draw the windows on a sheet of paper before you cut them out. To cut trees with many branches. Look carefully at trees outside your window. To pose for each other to cut people for your city. To cut cars, buses, and other things out of paper. To plan a good composition and then glue the parts in place. To glue lightly and carefully.
CONNECTIONS: Look at tall buildings to see how the windows are placed. Are there some special buildings in your city or town that you want to show in your mural? Look at composition and then glue the parts in place. To glue lightly and carefully.
CONNECTIONS: Look at tall buildings to see how the windows are placed. Are there some special buildings in your city or town that you want to show in your mural? Look at them to learn their shapes. Think about the way a city is designed, how the streets help cars and people to move around. Look at maps of cities in other parts of the world. Can you guess by looking at the layout of the streets how the city might look?

MORE IDEAS:

130. Design a city of the future. What will it look like in the year 3000?

131. Design a city in outer space. Will people float around as the astronauts do in a space capsule?

132. Design a city that can be under water or floating on the water. How will you get to it?

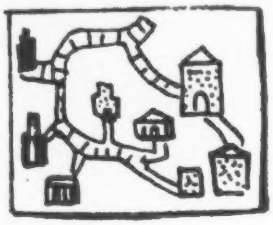


133. DESIGN 4 - 6
YOUR PROBLEM: Redesign your neighborhood so it will be a better place to live.
YOUR MATERIALS: 18 X 24 paper, pencils, markers, rulers, construction paper, scissors, glue.
YOUR AIMS: To think about all the places you would like to have in a neighborhood - blocks of homes, school, park, playground, shopping, etc. To plan where these places should be and the road system that will connect them. To learn about kinds of roads - CUL DE SAC, THROUGH STREETS, BOULEVARDS, etc.

SUGGESTION: Cut out small squares of construction paper for each place - make school larger than home, etc. Then move them around until your plan seems to work. Glue them in place and draw your streets.
CONNECTIONS: Look at maps of your city and other cities and towns. Use an opaque projector to look at sections of maps and follow the street lines. Think about the CONNECTION between the flow of traffic through your city and the flow of blood through your veins. Both are designed for LIVING.

MORE IDEAS

134. Design a game board about living in a city. Make yours a game of enjoying play in the park, learning something in school, having a family party, and things like that. Work in teams to plan the game, make the board, design the game - cards and markers, and make the rules. Find strong board - illustration board is best - to draw your game when it is planned. Paint it with tempera or acrylic. Think about covering it with clear contact paper to protect it.



135. PAINTING K - 3

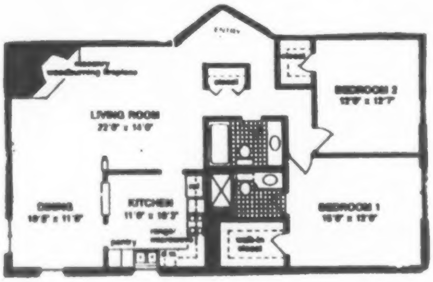
YOUR PROBLEM: Paint a picture of your neighborhood. Choose your own block, a park, or wherever you like to go in your neighborhood. Put people in your painting too.
YOUR MATERIALS: 12 x 18 or 18 x 24 manila or white paper, tempera paints, brushes, cups for water, newspapers, pails, paper towels, pencils or crayons for drawing.
YOUR AIMS: To draw buildings and trees large, to make an interesting COMPOSITION. To look carefully at the places you want to paint, so that you can show details. To fill your paper with color - sky, grass, sidewalk, street as well as buildings, people, trees. To learn how to draw things BEHIND other things.
CONNECTIONS: Take a walk to notice the interesting things in your neighborhood. Write a story about your walk. Start a NEIGHBORHOOD VOCABULARY bulletin board to learn the names of buildings, trees, etc.

136. PAINTING 4 - 6

YOUR PROBLEM: To paint an AERIAL VIEW of your city. Put in streets, roof tops, tree tops, car tops, etc.
YOUR MATERIALS: tempera paints, water colors or chalks on wet paper, brushes, cups for water, light chalk to draw, newspapers, pails.
YOUR AIMS: To imagine what your city looks like from above. If you have been in an airplane, remember what you saw. To show the RHYTHM of your city by the pattern of the streets. To use interesting colors to make your city exciting.
CONNECTIONS: Look for aerial photographs of cities.

137. SCULPTURE 4 - 6

YOUR PROBLEM: Design your dream home. Make a floor plan of rooms and then construct a cardboard model in scale.
YOUR MATERIALS: 18 X 24 paper, pencil, ruler for floor plan, cardboard boxes, chip board or foam board, art knives, masking tape, glue.
PROCEDURE: Find examples of floor plans from the real estate sections of newspapers. Decide on a scale - 1/4" or 1/2" = 1 foot. Plan the arrangement and sizes of rooms, passages between, halls, etc. When your floor plan is complete, measure pieces of cardboard for the base and for each wall, using a scale of 8 feet as the wall height. Cut doors and windows. Attach walls to floor with tape or glue.
YOUR AIMS: To learn the mathematics of scale. To think about room arrangement and size. To work with CRAFTSMANSHIP to construct your model home.
CONNECTIONS: Ask an architect to visit your classroom and tell you about designing homes. Think of questions to ask him/her. Find books about architecture in the library.



Lesson Index for the Curriculum/Lesson Index by Art Skills:

The following indexes will help you locate lessons in this guide to correlate with areas of the curriculum and to teach art skills. Each lesson is numbered.

SCIENCE RELATED LESSONS

Eye structure, lens aperture 1
Sense of touch 2, 3, 5, 12, 16, 41(blindness), 46, 88, 107
Tree structure 4
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